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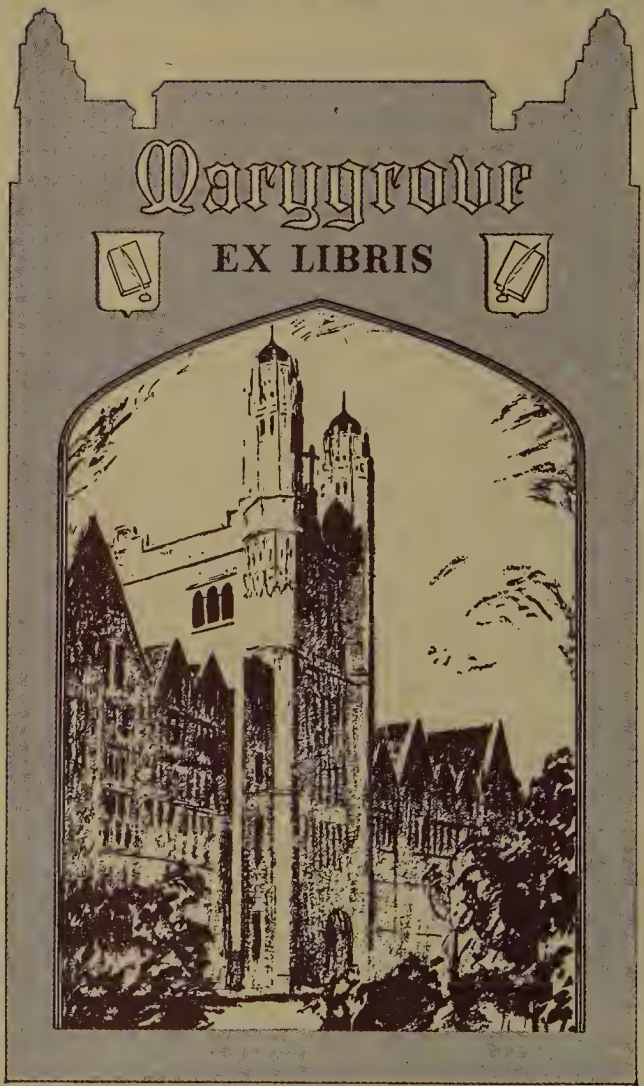
OF
GREGORIAN CHANT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TEXT BOOK

OF

GREGORIAN CHANT

McLAUGHLIN & REILLY CO.,
100 Boylston St., Boston, Mass.

TEXT BOOK

OF

GREGORIAN CHANT

ACCORDING TO THE SOLESMES METHOD

BY

Dom Gregory SUÑOL, O. S. B., Monk of Montserrat

TRANSLATED FROM THE SIXTH FRENCH EDITION
WITH AN INTRODUCTION

BY

G. M. DURNFORD

Oblate of Solesmes.

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PREFACE.

Few words are necessary to introduce the present work to English speaking students of plainsong. Such a handbook has long been needed and is sure of its welcome. Neither the well-known Stanbrook *Grammar of Plainsong* nor Madame Ward's valuable school courses cover so much ground as Dom Gregory Suñol in his Spanish "Metodo". The book first appeared in 1905, prefaced by a commendatory letter from Dom André Mocquereau, the famous director of the Solesmes School. Its author has many years of teaching experience behind him, as well as sound theoretical knowledge of his subject. His work has proved its popularity and practical usefulness by going through a number of editions in the original Spanish, besides being translated into French and German. Indeed by compressing the Solesmes teaching within the narrow limits of a general text book Dom Suñol has rendered good service to the Gregorian cause. Not everyone has access to the monumental publications of Solesmes, the *Monographies grégoriennes* or the *Paléographie Musicale*, and countless students will be glad to find the subject matter of this latter work, especially the important seventh volume on Gregorian Rhythm, here summed up and analysed, while the extensive quotations from Dom Mocquereau's *Nombre Musical grégorien*, with which the Spanish author has enriched his later editions, will make them desirous of seeing this fascinating synthesis of the whole subject brought out in English. The French translation of Dom Suñol's work was made by Dom Maur Sablayrolles who tells us in his preface that he inserted a few additional chapters and altered and developed his original here and there in inconsiderable ways, always with the author's permission. The present English version is a faithful rendering of the sixth French edition, and except for some extension of the note on Latin pronunciation, now embodied in the text, nothing of any importance has been added. But the work has been prepared under the direct supervision of the Solesmes Benedictine Fathers at Quarr Abbey who have supplied invaluable help on almost every page, mainly in the direction of ensuring greater accuracy, clearing up obscure passages, simplifying technical points and generally making the book more accessible to the ordinary student of plainsong. The Spanish handbook was placed under the patronage of our Lady of Montserrat. In its English dress it is offered to our Lady of Quarr with the prayer that she may everywhere bless the work of those who are teaching the Catholic world to sing the praises of her Divine Son.

In Vigilia Nativitatis Domini, 1929.

INTRODUCTION.

Preface, introduction or foreword, call it what you will, it still remains the least read portion of any book, and this consoling reflection it is which has in large measure decided the present writer to pen the following pages. Their perusal can safely be neglected alike by the novice in plainsong studies who is anxious to get his teeth into solid technical matters straight away, and the competent Gregorianist already formed in taste and capable of judging the chant without intermediary commentary or explanation. What follows is for the middle class of students, if such exist; those who hesitate whether or no to embark upon a subject hedged round with so many thorny technicalities, and doubtful, perhaps, if it is worth while to penetrate such an entrenchment of scientific apparatus in order to discover and wake the Sleeping Beauty. They may even question whether the Sleeping Beauty is there to be awakened; it would be idle to deny the fact that nearly everyone's first impression of the chant comes as a disappointment. After being led to expect a music which shall be both socially and personally adequate, glorious and satisfying, we hear something which seems at once too thin for the enthusiasm of great crowds and too calm to carry the anguish or the rapture of the individual soul to God. Other objections immediately suggest themselves, but without particularising further let us own at once that we need re-education both on the artistic and the spiritual side in this matter of appreciating plainsong. Standards change or become debased or lost more quickly even in music than in the other arts, as Pius X did not fail to notice in his immortal *Motu proprio* [1]; today, moreover, we seem to lack a definite idea of what is to be demanded of religious art in any form. The sense of fitness, especially, has been lost, that quality which the ancient world conceived of as the very end, nature and essence of art: *caput artis decere;* so that, amid a welter of contemporary production, of one kind and another, nearly all the outcome of individual fancy or imagination, there is always a sense of something restless, incongruous and isolated, and this even in the best work. But the Liturgy, and with it the chant which is an integral part of the *sacrificium laudis*, is possessed of a standard, it presents an unvarying basis to which art must adapt and submit itself; here the discreet sense of what is fitting must reign supreme. Indeed the music of the Church needs to be more strictly appropriate even than her architecture or her ornaments, in that it is much more closely interwoven with the liturgical action than they. It has

[1] See Appendix, p. 164.

been well said that "Solesmes guards an unchangeable ideal",[1] and in order to apprehend it rightly we must free ourselves from the tyranny of fashion, acquire the Gregorian temperament and recapture the antique soul.

If the modern world is ill-equipped for appreciating Gregorian music on the aesthetic side, it is at least equally so on the religious. When plainsong is condemned as melancholy, is it not generally by those who are themselves out of tune with the old spirit of holy fear and contrition, the spirit of Abbot Moses in the desert who said, "Let us often chant the psalms that we may excite true compunction"?[2] In some ways, moreover, the trend of modern spirituality is set towards a very personal, individual and—may it be said? — a somewhat feverish type of piety; and in face of this the chant is felt at once to be so austerely impersonal, so coldly tranquil. Here possibly the process of re-education cuts deepest into preconceived notions. It is with a shock that is not altogether agreeable that we realise that our poor little emotions, our hectic joy or fretful woe, must be transcended and sacrificed in accomplishing the work of liturgical praise. It has often been said that the difficulty of singing Gregorian music well is a spiritual rather than a material one. Yet when he bade his children "pray in beauty" Pius X did not confine his holy ambition to the special field of the cloister; he was addressing the whole Catholic world. And it is with this renunciation of personal taste and temperament that we buy the freedom of real escape from ourselves. Alongside the slow laborious work of mastering the Gradual and the Antiphonary there goes the slow laborious work of grace, till we learn at last to merge our individualities in the mystical body of the Church. When this is thoroughly understood the sacrifice will hardly prove too costly.

Classical Music. Form. Rhythm.

Even the briefest survey of Gregorian aesthetics involves giving the chant its historical background, replacing it in the long perspective of the centuries which have contributed to its formation. This type of generalisation is proverbially dangerous; it will suffice to warn the reader not to expect accurate consistency of detail in all points.

It has been conclusively proved by Dom Mocquereau[3] that much more light is thrown on the whole subject of the chant by studying the classical origins of prosody, accent and rhythm, than

[1] CAMILLE BELLAIGUE, *Les Époques de la Musique*, p. 112.
[2] CASSIAN, Conferences, chap. XVII.
[3] *Nombre Musical Grégorien*, Vol. II, Part I,

could ever be gained by approaching plainsong from the standpoint of modern harmonised music. The Greeks appear to have concentrated mainly upon the *ethos* of music, its psychological or sentimental character, the morality of the art; they regarded it primarily as a valuable educational influence to be used to obtain that equipoise of soul which is the necessary basis of disciplined activity. To this end it was that they employed the melodic variety of the eight modes, the indivisibility of the simple beat, the peace of diatonic movement; in a word, the *form* of ancient music which is now the heritage of the Catholic Church. There is probably no Greek word in our language which carries with it such a sense of all that immortal civilisation as does the word "rhythm". It reminds us that music, poetry and dancing were of old inseparably bound up together like a threefold cord, that the ancients could not have borne the incongruities which we suffer today in consequence of their separation—the unlovely surroundings and *personnel* of a modern orchestra is one instance, the songs in which the words are a mere scaffolding to be covered by the intricacies of sound another—lastly that their high sobriety and exquisite sense of equilibrium saved them from straining after those vague, difficult or exaggerated effects which prove the ultimate death of art. And this rhythm which is the key to everything in the Greek world is also the master clue to all our plainsong studies, the crowning beauty of the chant, the ruling principle to which even text and melody must at times give way. All who have described the old *cantilene*, and especially those who have heard them sung at Solesmes, have piled up language in a hopeless attempt to convey in words what is meant by Gregorian rhythm. One has praised its exquisite freedom, flexibility, elasticity "enabling it to take on the exact spirit and form of the words and phrases of the Church's prayers";[1] another emphasises its "easy, moderate flowing character, never dragging or racing, but maintaining the leisurely gait of perfect prose";[2] a third has said that it is so even, immaterial and aerial that it has power to hold the mind of the listener hovering, as it were, in recollection [3]. Certainly there is no word of exaggeration in that splendid page of *Le Nombre Musical*[4] in which, after comparing the lightness of the rhythmic cadence to a bird's flight, to the wavering fall of a snowflake, to all that is most ethereal and unearthly in this fallen world, the author, having as it were exhausted all imagery in vain,

[1] Justine WARD, Music Fourth Year, Chapter I, p. 12.
[2] CAMILLE BELLAIGUE, *op. cit.* p. 95 (and elsewhere).
[3] Mademoiselle ROBERT, *Revue grégorienne*, 1924 : *Le chant et le Noël*, p. 150
[4] *Nombre musical grégorien*, Vol. I, Part I, chapter VIII, p. 100.

simply says at last that it is "virginal", and surely no finer epithet could fall from the lips of a monk.

The Early Christian Centuries. Melody. Simplicity.

Although, as has been said, the form of Gregorian diatonic music is based on the Greek scales and modes, there is no evidence that the chant was originally pagan songs taken over by the Church in the same sense that the first Christian temples were pagan buildings baptised to Christian uses. The Church evolved a chant in evolving a liturgy; everything goes to prove that the oldest melodies were the creation of early Christianity. With their undying freshness, their spontaneous simplicity, they may well have been born of the gaiety and abnegation of the first monks and sung by the children of the martyrs. They seem to fit naturally into the age of the great Popes and the stational liturgy of Rome, the time of the finest Prefaces, the tersest Collects and all those parts of the *Liber Sacramentorum* which stand most completely beyond the reach of staleness or a change of fashion. It must have been this quality of freshness which caused Saint Augustine to weep at the chants which he heard in the churches of Milan: that master mind divined perhaps that the West had wakened from the evil dreams of a debased paganism and stood in such a dawn as Europe would not see again. But the characteristic quality of freshness and simplicity has never since been lost to liturgical praise. The latest convert of today might well receive the same impression as did Augustine, could he but lay aside the prejudices of education and habit and come unspoilt to recapture the charm which is latent in that thin line of melody. It needs but a few notes and makes so little noise; an intonation, an inflexion is enough; it has been said that this most of all makes one believe in the inspiration of the chant, since "no man, even a saint, could have thought of anything so prodigiously simple".[1] Its simplicity issues in strength; here is no enervating chromatism to weaken the effect;[2] by rigorous forms and very restricted means the desired object is attained, and this equally in the elaborate *cantilene* wherein the melody has to thread its way through constellations of neums, as well as in pieces of "pure unemotional recitative".[3]

The Middle Ages. Unison. Symbolism.

It has often been remarked that the Christians of the early centuries had a much more vivid consciousness of their union in the

[1] Dom Gajard, O. S. B. *Revue grégorienne*, 1924, p. 68.
[2] Camille Bellaigue, *op. cit.* p. 99-100 *et seq.*
[3] Dom Alphege Shebbeare, O. S. B. "Blackfriars", Nov. 1920.

mystical body of Christ than is possessed by the Catholics of today. This powerful "sense of the Church", as it may be called, went on developing throughout the "Benedictine centuries" and into the early Middle Ages when social and political conditions all favoured consolidation. Every man had then his fixed place in the social hierarchy, he regarded himself primarily as a member of a race, people, corporation, guild or family. It was comparatively easy for such a one to bring no more of his own personality into the Church than the union of soul and voice with the voice of bygone centuries; it was only with the break-up of the Renaissance that individualism was born. This social sense is perfectly reflected in the liturgy, and therefore in the chant with its "needful march of unison". It remains as anonymous as Romanesque architecture; it carries with it a feeling of unanimous impersonal generality; there are no solo parts, and if one voice is heard alone, it is only as representing the rest for a moment or giving the intonation which the whole body of singers will presently take up. Melody is even more capable than polyphony of expressing and creating musical unity, and the exquisite delicacy of rendering admired in monastic choirs should never blind us to the fact that this art is not meant for an *élite;* the chant needs the multitude as much as the multitude needs the chant. Scholars tell us that from the seventh to the ninth century inclusive the Gregorian melodies were identical all over the West; not only entire humanity but unanimous humanity found a voice in music, and the Church achieved her divine mission to sink all differences and divisions in a living unity. Here indeed is the real pacifying element among the nations, proclaiming the same faith, uttering the same prayer, inspired by the same love. From one point of view plainsong is a hymn of praise to the catholicity of the Church.[1]

If the primitive Christian conception of unity has become crystallised in the chant, the more medieval idea that everything created is a symbol also contributed largely towards preserving the Gregorian tradition throughout the early Middle Ages. It is a commonplace that in those centuries all art was figurative; the sole preoccupation of the artist was to interpret the mind of the Church and clothe a thought, whether in words or colour, in stone or song. To appreciate this thought a certain effort was demanded on the part of the listener or the beholder : *intelligite et gaudete.* Moreover, since the allegory already filled the aesthetic content, there was less room for the play of individual fancy or emotion. With the naturalistic exterior art which began at the Renaissance all this was changed. In modern architecture, poetry or music,

[1] ROBERT, *op. cit.*

the personal impression is everything; little is asked of the hearer or the beholder, and since he has not got to seek for much inner significance he is free to read his own meaning or pour his own feeling into what is offered him. It is easily seen to which of these two categories plain music belongs. In every syllable of her Liturgy the Church follows the Scriptures in teaching by types and figures, and the chant echoes the liturgical formulas in their scorn for the superficial and the obvious. This is one reason why plainsong does not appeal to the casual listener on a first hearing; one must possess the key to the liturgical mood as it were, and penetrate below the surface by some preliminary liturgical training before the old melodies will consent to yield up the secret of their charm. We shall have occasion to revert to this point in speaking of expression.

Death and Resurrection. The Solesmes Revival. Text. Expression.

It is remarkable to note how, after the unity of medieval Europe was broken up, Gregorian chant ceased to be appreciated, and gradually fell either into debased forms or total disuetude. Its simplicity was too archaic even for an age which revelled in polyphony, and with the development of orchestral music and complex harmonisation it took its place among the aesthetic curiosities of a bygone age, vanished apparently beyond the possibility of resuscitation. But the Sleeping Beauty lay very safe, eclipsed and unsuspected, through the centuries of social disruption and changing musical fashion. It was too far to travel to some dispeopled and forgotten abbey to seek in a dusty half dismantled library for the crabbed manuscripts which a later age could no longer even decipher. Happy may we be in knowing that the awakening was for our own time, the day of patient scientific research and reverent reconstruction in so many different fields of learning.

Constant mention of the "Solesmes theory" has occasionally given rise to the impression that something new is being evolved under colour of the Gregorian revival. In actual fact nothing could be less true. In this connection it will suffice to quote the following authentic statement concerning the work of the Solesmes Benedictines. "The ruling idea of the Gregorian restoration at "Solesmes has always been to return to the oldest tradition, alike "in rhythm and in melody, and if there is a rhythmical theory "peculiar to this school, setting out to complete or interpret the "positive indications supplied by the manuscripts, this theory only "claims to recognise and define more precisely the objective "rhythm which naturally arises out of the melody itself. The "Solesmes theory, so-called, is thus seen to be nothing else than a

"return to antiquity in order to understand and interpret the chant, "and this not in any arbitrary or personal fashion, but in strict "accordance with the melody as it was composed and crystallised "in the manuscripts which have come down to us".[1]

When we reflect upon the indispensable but monotonous drudgery involved in tapping these original sources — Solesmes possesses photographs of every important chant manuscript covering a period of eight centuries — we gain some idea of the immensely laborious and conscientious character of the restoration. Every different version or variant had first to be copied or photographed and then tabulated on vast comparative charts, until by minute collation the authentic version was finally disentangled from the modifications or corruptions which had accumulated with the centuries. It would be superfluous to comment upon the truly monastic character of this monumental undertaking. Dom Mocquereau has himself reminded us[2] that those who worked, either in the monastery or in public libraries, taking such infinite pains so long and so patiently, were fine scholars dreaming, perhaps, of mysticism, philosophy or theology, and obedience made them simply copyists. Yet their labours it was which paved the way, by preparing an authentic text, for the ultimate triumph of the Gregorian cause. Space forbids more than a bare mention in this place of the decisive, practical and better known side of the revival; the actual singing of the restored chants in the daily Mass and Offices at Solesmes, Here "religion for the listener has perhaps for the first time in his life become audible".[3]

There are two ways in which the heirs of this musical heritage can prove themselves faithful to the ideal thus set up by workers so bent upon perfection. One is by showing an immense respect for the text which is being sung, the other by cultivating a right view in the much disputed matter of "expression".

The ancients, as we know, made use of rhythm, and to some extent of melody also, in speech as well as in song; there was no divorce possible between the two, but the word predominated in a sense unknown to modern music. The great classical discourses were spoken on a musical tone; we may remember that when Cicero pronounced his orations a flute player stood behind him to keep his voice true to pitch.[4] And our Gregorian chant is preeminently verbal music; it has no existence apart from words; it is so supple and sensitive to the dignity of the text that the melodic phrase only follows and weds the literary period. One

[1] Dom J. Hébert Desrocquettes, *Revue grégorienne*, 1923, p. 168.
[2] *Revue grégorienne*, 1923, p. 37.
[3] Dom Shebbeare, *op. cit.*
[4] Justine Ward, *op. cit.*, chap. V, p. 67.

could never say that the words had been "set to music"; the music springs up out of the words themselves in which it lay latent and contained in embryo. Dom Mocquereau's definition *mélodieuse langue* [1] describes the chant far better than music : indeed if one did not fear to be accused of poetical exaggeration, one might well apply to it the poet's line :

"Speech half asleep or song half awake". [2]

When music breaks away and takes her revenge in the jubilus and other neumatic passages which sing but do not speak, this is someting quite exceptional and temporary. The modern professional singer regards words as a more hindrance to music, a groundwork or scaffolding to be covered up, left behind or escaped from as quickly as possible. But the Gregorian singer must treat words as holy things, and for this it is essential to appreciate the grave beauty of the Church's Latin. [3] It is more important — and more difficult, owing to our common neglect of careful diction — for English-speaking students to acquire a good style of recitative than it is for them to master the ornate pieces in the Gradual or the Antiphonary. To read the text aloud, with correct accent, clear enunciation and well-balanced phrasing — realising that the laws of free rhythm are largely the laws of cultivated speech, [4] the "rhythm of prose" — this is the best preparation for singing the chant.

When text and melody have been sufficiently studied there remains the crucial question of whether and how much the chant admits of "expression". Is it to be frigidly hieratic, one stiff, severe line of notes, or are the fine shades to be exaggerated until something emotional and theatrical results? The first extreme would be preferable to the second, but a happy mean is to be sought for in this as in most things. Personal taste must first of all be set aside. The voice, *our* voice, is such an intensely intimate part of us that this is bound to involve some sacrifice. Those who consent to go to school with the Church and study her interpretation will learn not only what to say to God, but in what tone and accent. Besides giving them the text and the melody, she trains her obedient children to the exact kind and degree of feeling to be put into the rendering. The best manuscripts of the best period abound in rhythmical signs, showing how the neums are to be produced. But it must be understood from the first that when Holy Church "teaches, prays, meditates, mourns and jubilates in

[1] *Nombre musical grégorien*, Vol. I, Introduction, p. 6.
[2] Robert Browning, Flower Fancies.
[3] Dom Shebbeare, *op. cit.* — [4] Justine Ward, *op. cit.*

song",[1] she does so in such an austere and purified fashion that, as was remarked at the outset of this essay, we need re-education to comprehend it. In Holy Week all the anguish of the Passion finds utterance in the subtle, elusive meanderings of some Lesson or Responsory of strongly Old Testament colouring, and, later on, even the rapturous triumph of Easter itself will scarce persuade the chant to quit her crooning peace. The true reason for the perfect artistic equipoise of Gregorian music is to be sought for in the spiritual order. As regards "expression" the melodies move in a world of supernatural enchantment where earthly values are ignored or forgotten; God's fairyland where all things are contained within the *hortus conclusus* of His will. Here one may smile indeed, but to laugh would be almost an outrage, since we are always in a sense before the crucifix; here the tears may come, but they must never fall so thick as to blind us to the glory of the Resurrection vision. A modern art critic,[2] with almost inspired imaginative insight, has said that Perugino painted his great crucifixion in Florence after picturing it through the medium of the Mass, without cries or crowds or bloodshed, but as a liturgical act; certainly the spacious sobriety and restraint of the early Italian artists finds its exact counterpart in Gregorian music.

Conclusion.

It would probably be idle to speculate what the future has in store for the chant. Will a later day give back to the Church the vast multitude of singers needed to do full justice to certain of the plainsong melodies? Recent Gregorian congresses in the New World would seem to promise great things in this direction. Certain it is that the musical fashion of today is set towards rhythm and melody rather than towards more complex harmonisation. The universal interest in folk music, the revival of old instruments associated with the name of Arnold Dolmetsch; these are symptoms of a widespread change in taste. Whatever may be its ultimate outcome, the Church's chant of prayer and serenity is safe. Unlike all the other arts in this particular respect, it can never be debased to any lower usage; it remains narrower in scope but more virginal than all the rest. Those who accomplish the work of liturgical praise, whether in the cloister or in the world, know that they sing to God and not to man, and that by fidelity to the Church's old music they are rehearsing for the New Song of heaven.

THE TRANSLATOR.

[1] JUSTINE WARD, *op. cit.* Preface, p. 1.
[2] MAURICE HEWLETT, "Earthwork out of Tuscany".

CONTENTS.

PREFACE. . . . . v.
INTRODUCTION . . . . . vj.

PART ONE.

LESSON I. Definition of Music and Gregorian Chant. The Notes and their Names. The ordinary Note and its Modifications. The Clef. The Guide. The Comma. The Bar-Lines. 1
LESSON II. The Diatonic Scale. Tones and Semitones. The Flat. The Natural. The Chromatic Scale 4
LESSON III. The Interval. Conjunct and Disjunct Intervals. Intervals of a Second : major and minor. Exercises. 5
LESSON IV. Perfect Production of the Notes. Singing Exercises at Intervals of a Second 6
LESSON V. Neums. Neums of two, three and four Notes. Special Neums. Exercises 8
LESSON VI. Voice-Production : Rules. Vocalisation : Rules : Exercises 10
LESSON VII. Smoothness of Rendering. Hints. Rules. Exercises . 12
LESSON VIII. Intervals of a Third : major and minor. Exercises . 14
LESSON IX. Interval of a Fourth : Perfect and Augmented. Exercises 15
LESSON X. Interval of a Fifth : Perfect and Diminished. Exercises . 17
LESSON XI. Intervals of a Sixth : a Seventh and an Octave . . . 18
LESSON XII. Importance of Good Reading. Rules for the Roman Pronunciation of Latin. Vowels, Consonants, Syllables. . . 19
LESSON XIII. Accentuation. Tonic Accent. Principal and Secondary Accents 25
LESSON XIV. Phrasing. Grouping and Dividing. Words : Sections : Members : the Phrase. Phraseological Accents. Exercises . . 26

PART TWO.

CHAPTER I.

Gregorian Tonality. Its importance. The fundamental Scale. Constituent Elements of Tone. Melodic Extension. Tones and Semitones. Tonics. Dominants : their Importance. Complete Table of Modes. Tonic and Dominant of each Mode. Transposed Tones : Mixed Tones. Modulations : Changes of Mode. Gregorian Modulation is rich and varied. Exercises . . . 30

CHAPTER II.

Singing the Psalms. Their Tonality. Psalmody. The Parts composing a Verse. Table of the Eight Tones. The Dominant and the Final. Method of adapting the Text. Fixed Cadences : variable Cadences. Cadences of one Accent : Cadences of two Accents. The sole Rule. Intonation : Tenor : Flex : Mediant : Termination. *Tonus Peregrinus.* Solemn Mediants. Tonus "*in directum.*" Remarks. Choice of Pitch. 46

CHAPTER III.

Rhythm. Preliminary Notice. What Rhythm is : its Matter and Form. Arts of Rest and Movement Arts. What determines the Form of Rhythm. Elementary or Simple Beat Rhythm. Arsis, Thesis. Compound Time. Simple Rhythm with Compound Time. Neutrality of the Groups. Composite Rhythm, by Juxtaposition, by Contraction. Masculine and Feminine Theses. The rhythmic Ictus. Difference between Accent, Impulse and Ictus. The Tonic Accent in Relation to Rhythm. The Indivisibility of the Simple Beat. Fixed Rhythm and Free Rhythm. The Time-bar. Syncopation. Accidental Features of Rhythm . . . 64

CHAPTER IV.

Rhythm of Words and Rhythm of Neums. Pauses. Rhythm of Words : isolated Words, associated Words. Rhythmic Words. Succession by linking on. Time Words. Succession by Juxtaposition. Rhythm of Neums : Time Groups and Rhythmic Groups. Rhythmic Groups : Doubling the last Note or the Simple Ictus. Succession by Juxtaposition, by Linking on. Inner Notes of Neum, the final Note. Pause of Section, Member, Phrase, final Pause, *Mora vocis* 81

CHAPTER V.

Special Rendering of Certain Neums. Strophicus. Pressus. Oriscus. Salicus. Epiphonus. Cephalicus. Quilisma . . . 91

CHAPTER VI.

The Rhythmical Supports. Binary (duplex) and Ternary (triplex) Divisions : their Importance. Rules for determining them. Text. Rhythm of Words. Melody : Modal Notes, Melodic Patterns, Neums, Pauses, Rhythmic Manuscripts. Note on the Latin Accent. 95

CHAPTER VII.

Rhythm of Sections and Members. The Sections : their determining Factors. Text : Melody : the Demands of aesthetic Feeling : Rhythm. The same Factors govern the inner Unity of the Sections. Phrases of one, two, three and four Sections. . . 108

CHAPTER VIII.

Rhythm of the Phrase. Coherence of the Phrase. Means of securing it. The melodic Link, what it is : Protasis and Apodosis. The dynamic Link : Place of the general or phraseological Accent : Care necessary in its Interpretation. The proportional Link : in what it consists : the Singer's Part. The Link of Articulation : how it is made. Final Result. 110

CHAPTER IX.

Conducting the Chant. Chironomy. *A)* By simple Beats : *B)* By simple elementary Rhythms : *C)* By compound Beats. Remarks. Classification of Rhythm : Melodic Patterns. Tempo. Advice to the Conductor. Expression 116

CHAPTER X.

Practical Examples. Order of the Analyses. *In medio. Ostende. Videns Dominus. Exsurge. Justus* 125

PART THREE.

CHAPTER I.

Hymns. Their Composition. The Metric Ictus : its Function, Independence, Nature, Place. Rendering of Hymns. Simple Melodies : Ornate Melodies. Tempo. Elision of the Hypermetric Syllables 138

CHAPTER II.

The Common Tones. General Observations. Tones for the Lessons : common, solemn, ancient. Prophecies. The short Lesson . . . 141

CHAPTER III.

Liturgical Recitatives. Versicles. Blessings. Capitulum. Epistle. Gospel. Prayers 145

CHAPTER IV.

Accompaniment. Diatonic Harmony. Connection of Harmony with the Latin Accent. Accompaniment properly speaking . . . 151

APPENDIX.

Historical Survey. Ecclesiastical Legislation. Motu proprio. Pius X's Letter to Cardinal Respighi. Decree of January 8, 1904. *Motu proprio* for the Vatican Edition. Letter to the Abbot of Solesmes. Cardinal Merry del Val's Letter to Dom Pothier (June 1905). Decree of August, 1907. Decree of December, 1912 on the Publication of the Antiphonary. Decrees of April, 1911 and July, 1912, relating to rhythmical Signs and Mediants. Answer of the Sacred Congregation of Rites regarding Hypermetric Syllables in the Hymns. Ruling of the Cardinal Vicar for Sacred Music in Rome. Pastoral Letter of His Eminence Cardinal Dubois on Gregorian chant and the Roman Pronunciation of Latin. Pius XI's Letters to Cardinal Dubois. Apostolic Constitution of 1928 162

GLOSSARY INDEX 214

PART ONE.

Lesson I.

Definition of Music and Gregorian Chant. The Notes and their Names. The ordinary Note and its Modifications. The Clef, The Guide. The Comma. The Bar-lines.

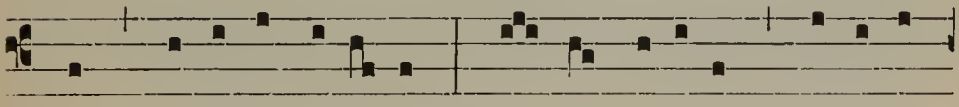
Music in general is the art of combining sounds and regulating their duration. Sound is thus before all things the material element of music; and the different combinations through which sound can be made to pass, and which are its formal element, constitute, according to the principles which they obey, so many branches of musical art.

Gregorian chant is the free-rhythmed diatonic music which has been adopted by the Church for the solemn celebration of her liturgy. The terms of this definition will be explained below.

Musical sounds are distinguished by signs called notes.

Their names are : *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*. They are successively repeated in the same order. We owe these names to the Benedictine, Guido d'Arezzo (d. 1050), who took them from the first syllables of the following verse of the Hymn of Saint John the Baptist :

Ut qué- ant lá-xis *Re*-so-ná-re fíbris *Mí*- ra gestó-



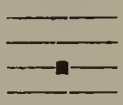
rum *Fá*-mu-li tu- ó- rum *Sól*- ve pollú-ti *Lá*- bi- i

re- á-tum *S*áncte *Io*- ánnes.

In 1673 Bononcini changed the name *ut* to that of *do*. The name of the note *si*, composed of the first two letters of the last two words, was introduced later. Before Guido d'Arezzo, the notes were known by the letters of the alphabet :

C D E F G A B
do re mi fa sol la si (♮ or ♭).

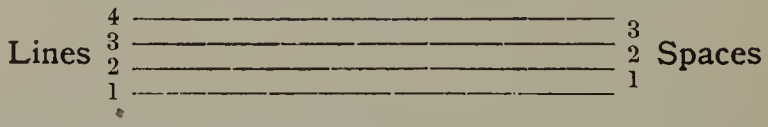
The ordinary note in Gregorian chant is called a *punctum quadratum* and written thus :



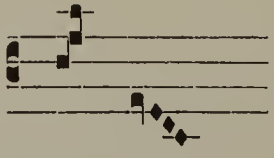
Its value is differently modified by the addition of a dot, doubling its length : ■·

or by the *horizontal episema*, marking a slight prolongation of the note : ■̄

The notes are placed on a stave of four horizontal lines and three white spaces :



When the notes go beyond the stave, other lines are used for them, known as *leger lines :*



The name of the notes on the stave is marked by a sign called a *clef*. These clef signs are borrowed from the ancient musical letters.

Nowadays only two clefs are used in Gregorian chant,

the *do* clef (C / *do*) and the *fa* clef (F / *fa*).

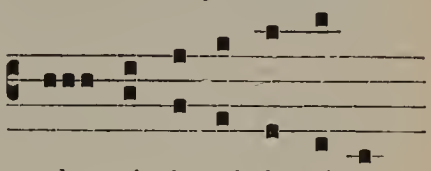
All the notes occurring on the same line as the clef bear its name. This line is taken as the starting-point whence to count the names of the other notes, whether ascending or descending.

Examples of clefs on different lines:

do re mi fa

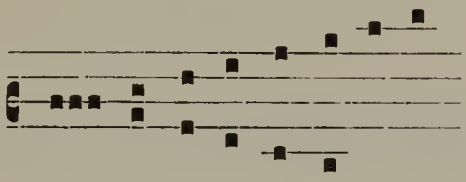
do si la sol fa mi re do

do re mi fa sol la



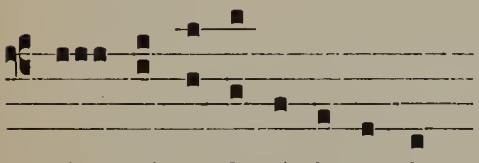
do si la sol fa mi re

do re mi fa sol la si do



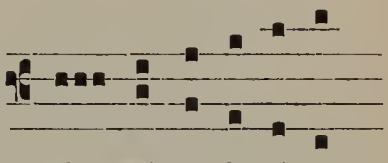
do si la sol fa mi

fa sol la si



fa mi re do si la sol fa

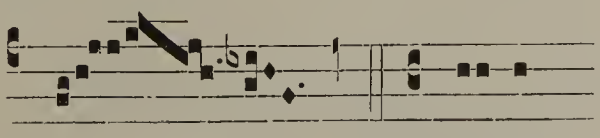
fa sol la si do re



fa mi re do si la

The teacher should write a series of notes on the blackboard, some at conjunct, some at disjunct intervals, and make the pupils give their names. He should also ask them what note is on a certain part of the stave when the clef is on a certain line, etc.

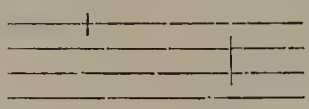
The *guide* is a sign placed at the end of each line to indicate in advance the first note of the following line. It is also employed in the course of a line when the extension of the melody demands a change in the place of the clef, to shew the relative pitch of the first note after the change :



do Láu-dem

The *comma* or *virgula* (𝄐) indicates a very rapid breath taken off the value of the preceding note :

The *quarter bar* and the *half bar* mark secondary pauses taken in a similar manner off the value of the note before :



The *whole bar* indicates a silence lasting one whole beat, or the value of a note :

The bars in Gregorian music do not indicate time-divisions.

The part played by each of these signs in the punctuation of a musical phrase will be noted later on.

Lesson II.

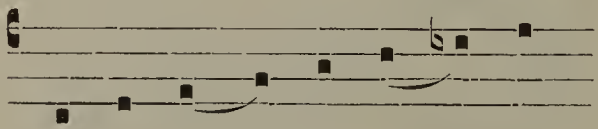
The Diatonic Scale. Tones and Semitones. The Flat. The Natural. The Chromatic Scale.

In defining Gregorian chant we called it *diatonic* music. In order to understand the first part of this definition it must be made clear that the scale or *diatonic* scale is a progression of seven sounds following one another in a natural gradation by tones and semitones. There are only two semitones in the diatonic scale. They occur between *mi* and *fa* and again between *si* and *do*.

All the other notes are at intervals of a tone.

tone tone ½ tone tone tone tone ½ tone

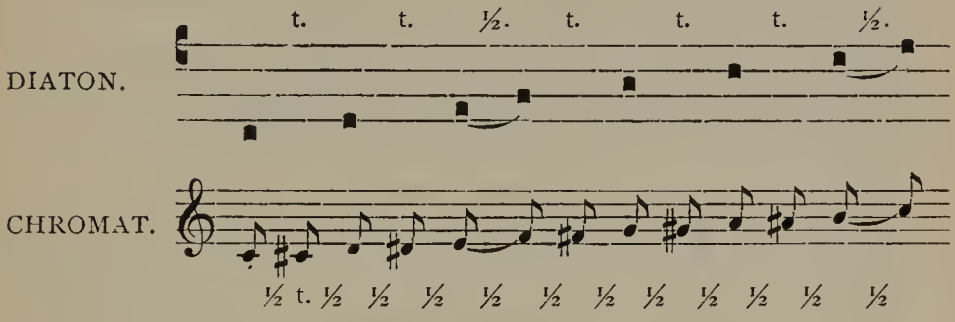
A single exception is allowed in the chant. It consists in transposing the semitone between *si* and *do* to place it between *la* and *si*. This operation is carried out by means of B flat :



tone tone ½ tone tone tone ½ tone tone

In the Vatican Edition the effect of the flat is prolonged : 1) as long as the word lasts before which it is placed : 2) as far as the first bar-line which occurs after it. If the *si* is made to return to its original state before a new word or a fresh bar-line occurs, then the *natural* is employed.

The *Chromatic* scale of modern music is distinguished from the *Diatonic* scale, the only one used in Gregorian chant, by the subdivision of all the tones into semitones by means of the sharp:

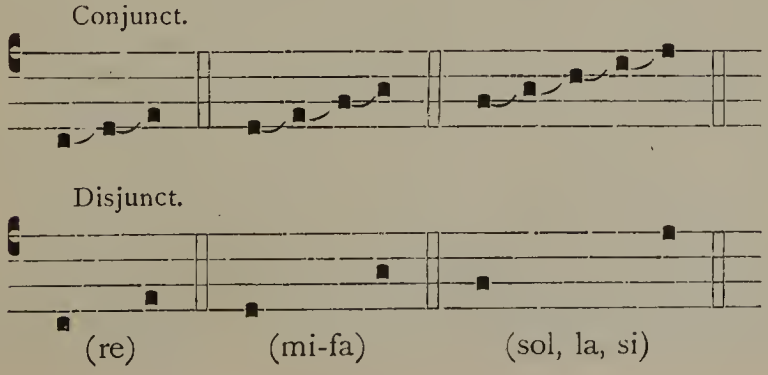


Lesson III.

The Interval. Conjunct and Disjunct Intervals.

Intervals of a Second : major and minor. Exercises.

The distance between any two sounds of the diatonic scale is called a *musical interval.* These intervals can be conjunct or disjunct. They are conjunct when they are composed of notes which follow one another immediately in the scale, and disjunct when the notes do not thus follow one another.

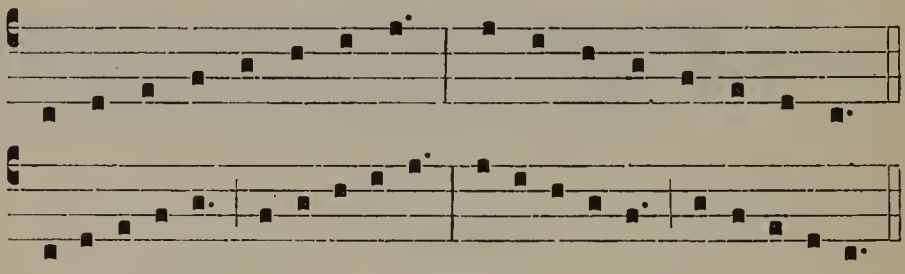


In Gregorian chant the intervals may include as many as eight notes. They are called, according to the number of their notes, intervals of a *second, third, fourth, fifth, sixth, seventh and octave* respectively.

By an *interval of a second* the distance of a tone or a semitone is meant. An interval of a second may be *major or minor*, great or small. It is *major* when the distance is that of a tone, *minor* when only a semitone.

The teacher should point out which are the major and minor seconds in the diatonic scale, even when si *is flat.*

The two following exercises should be sung through slowly until the pupils can be quite sure of producing each note perfectly, and the master must make them prolong the notes as he wishes :



Lesson IV.

Perfect Production of the Notes. Singing Exercises at Intervals of a Second.

The following exercises aim at obtaining precision and clearness in the production of the notes as well as certainty in passing from one to another.

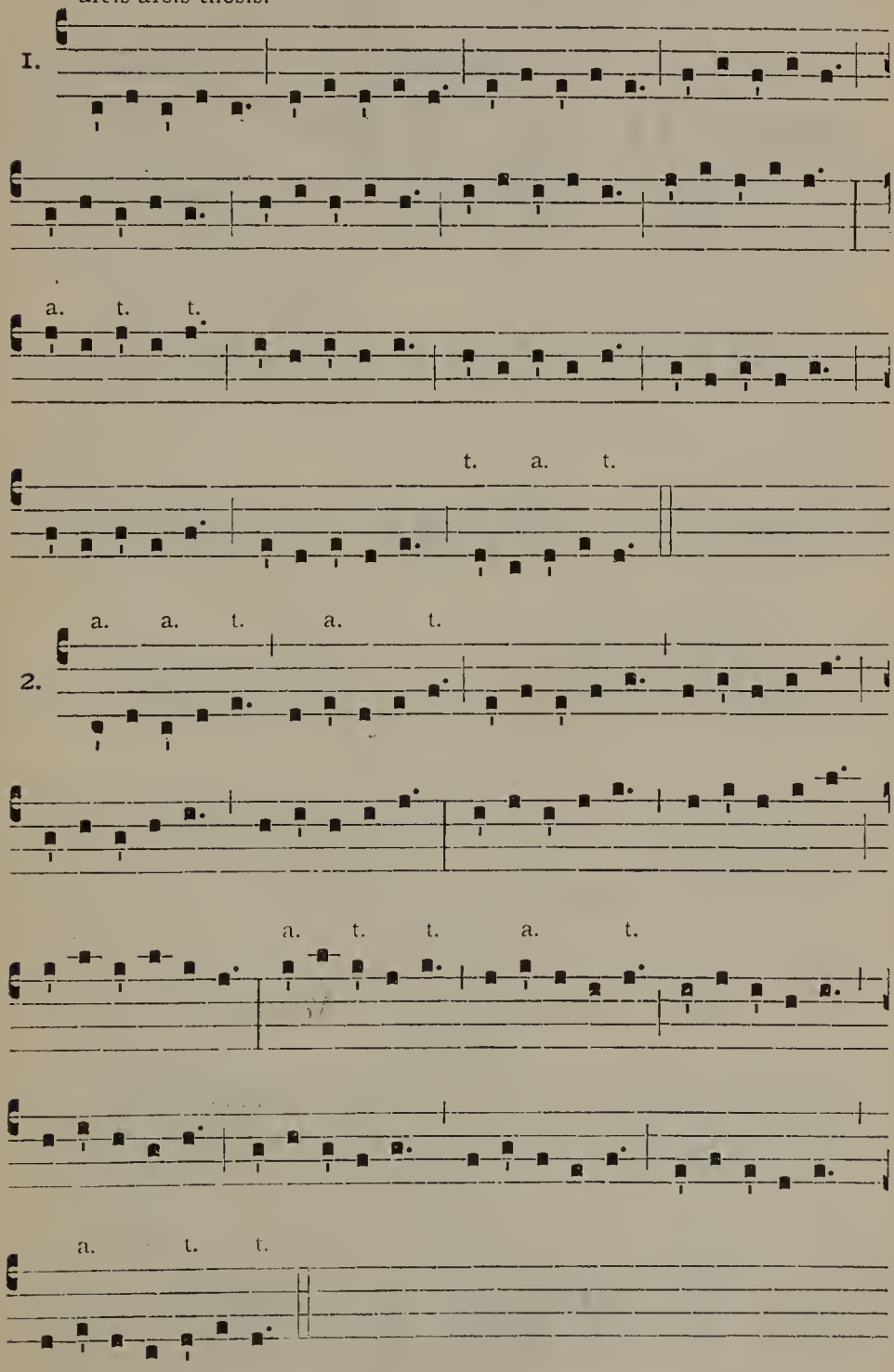
The attack on each note ought to be direct and unhesitating, without the least suspicion of hiatus, slurring or *portamento*, Perfection will be achieved when each note comes forth clearly and cleanly without any perceptible effort or roughness.

The teacher can help his pupils very greatly in obtaining this result.

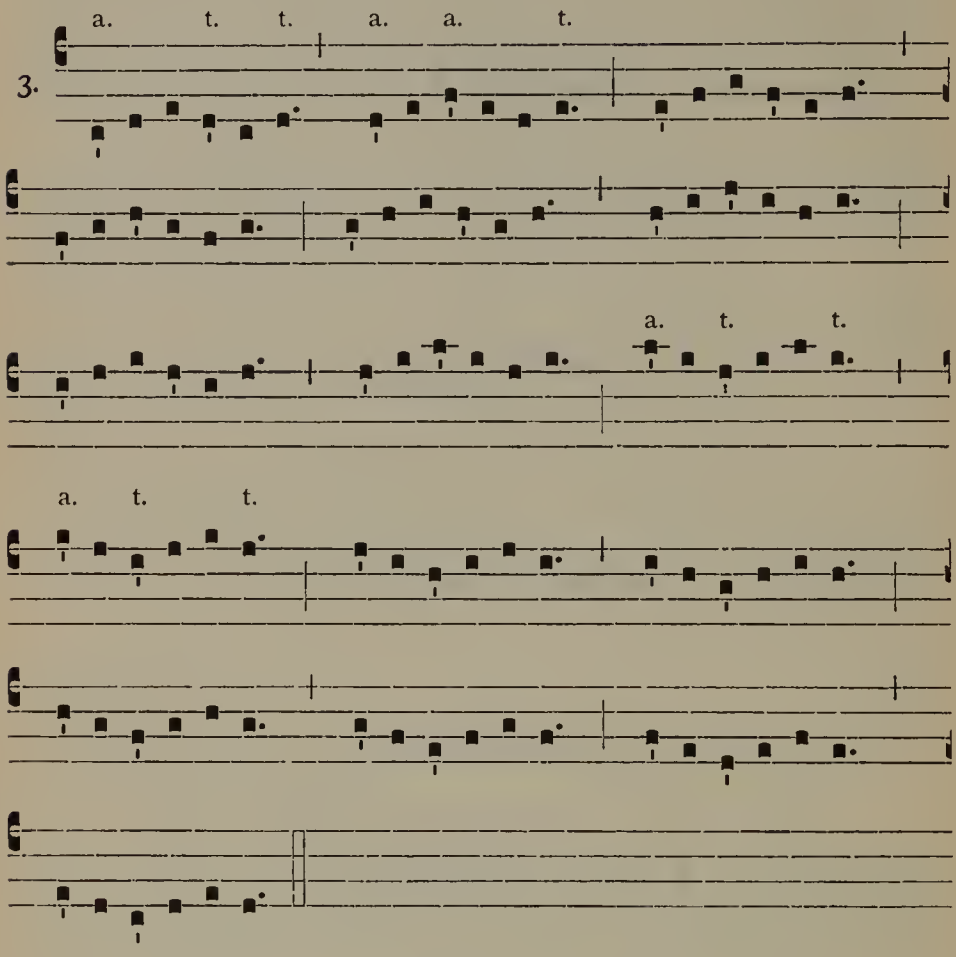
He ought always to accompany the chant with a rhythmical wave of the hand as demonstrated in Chapter ix (Part II).

When shewing the pupils how to follow his example, he should point out that the notes affected by the vertical episema or rhythmical downbeat must be made to coincide exactly with the downward motion of his hand.

arsis arsis thésis.



(Dom Mocquereau's Exercise.)



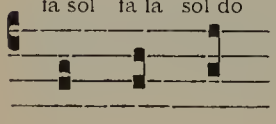
Lesson V.

Neums. Neums of two, three and four Notes. Special Neums. Exercises.

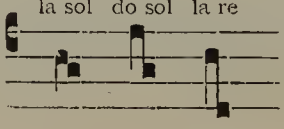
The grouping together of several notes is called a *neum.*
The neums at present used in Gregorian chant are as follows:

A) NEUMS OF TWO NOTES.

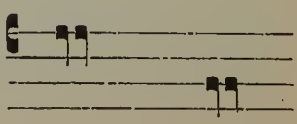
Pes or *Podatus*
fa sol fa la sol do



Clivis
la sol do sol la re

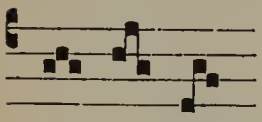


Bivirga



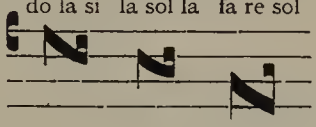
B) NEUMS OF THREE NOTES.

Torculus

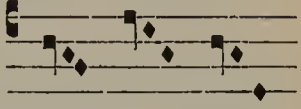


Porrectus

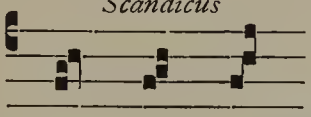
do la si la sol la fa re sol



Climacus



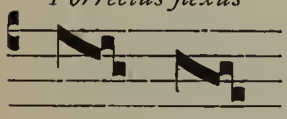
Scandicus



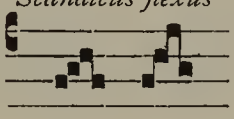
Salicus

C) NEUMS OF FOUR NOTES.

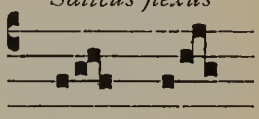
Porrectus flexus



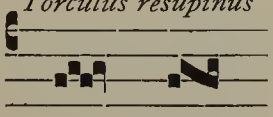
Scandicus flexus



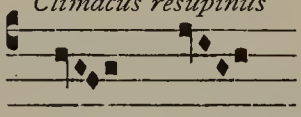
Salicus flexus



Torculus resupinus



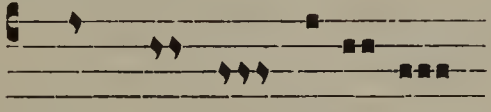
Climacus resupinus



D) SPECIAL NEUMS.

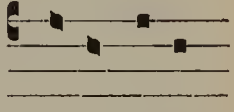
Quilisma

Apostropha. Dist. Trist.



or

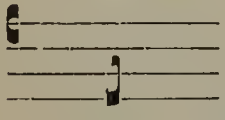
Oriscus



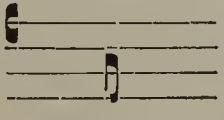
or

E) SEMI-VOCALS AND LIQUESCENT GROUPS.

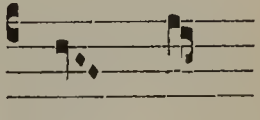
Epiphonus
or *liquescent Podatus*



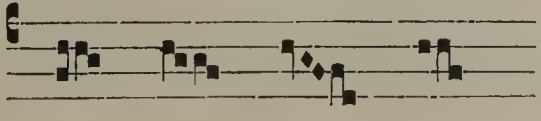
Cephalicus
or *liquescent Clivis*

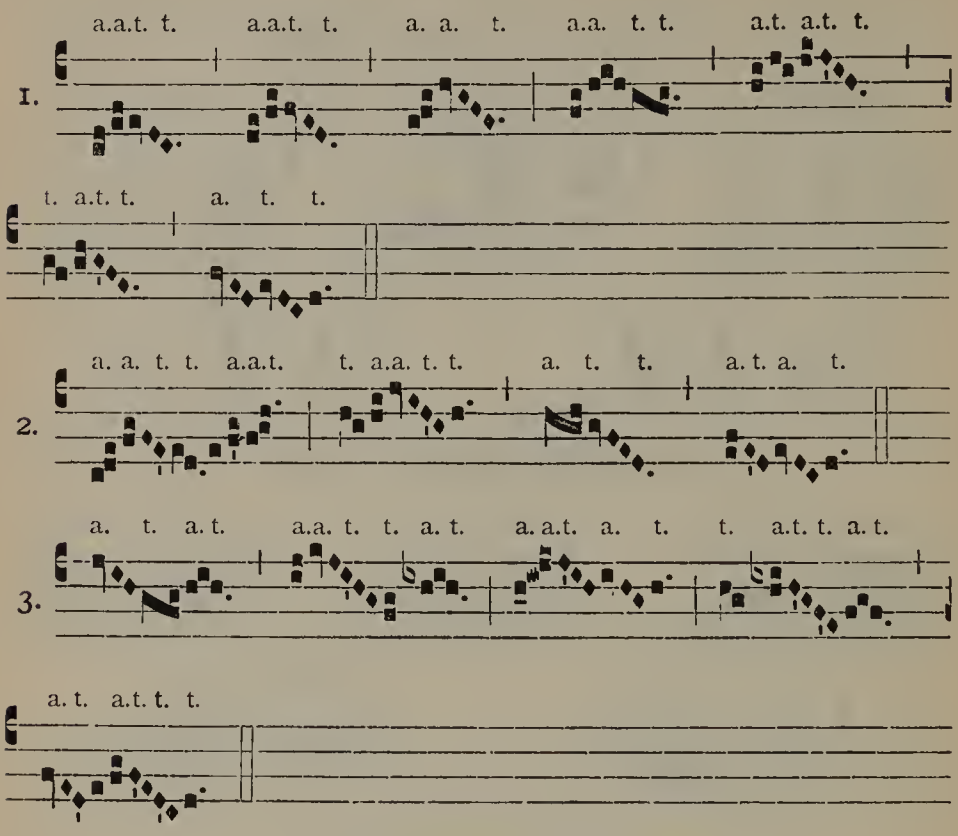


Ancus
or *liquescent Climacus*



Pressus





Lesson VI.

Voice-production. (1) *Rules. Vocalisation: Rules: Exercises.*

As soon as the musical scale can be gone over perfectly and without hesitation, it is necessary before proceeding further, to teach the pupils what is needed for good voice-production, as otherwise it is to be feared that the faults which they may have contracted will have become so habitual as to render them incapable of singing the plainsong melodies as they should be sung.

The voice has been called the fine instrument with which divine Providence has endowed us in order to express our thoughts and feelings. Man has never succeeded in inventing anything so perfect as the human voice, but it must be cultivated in order to bring out the latent aptitudes which it possesses for singing sacred words with grace and true expression.

(1) Valuable hints on this important subject — only slightly touched upon by Dom Suñol — may be gained from the Stanbrook "Grammar of Plainsong", Chapter XIV. New Edition 1926.

In order to sing correctly the following rules must be scrupulously observed:

1. Sing as far as possible standing.

2. Never hold the head down but rather slightly thrown back with the chest a little forward.

3. Never cross the arms on the chest, and if a book is held let it be at a little distance and about on a level with the mouth.

4. Open the mouth wide enough to have the lips in the same position as they would be for smiling.

5. The shape of the mouth should be round rather than oval, but this must be modified with the utterance of each vowel sound.

6. The voice must be perfectly clear and free from any nasal sound or contraction of the throat muscles.

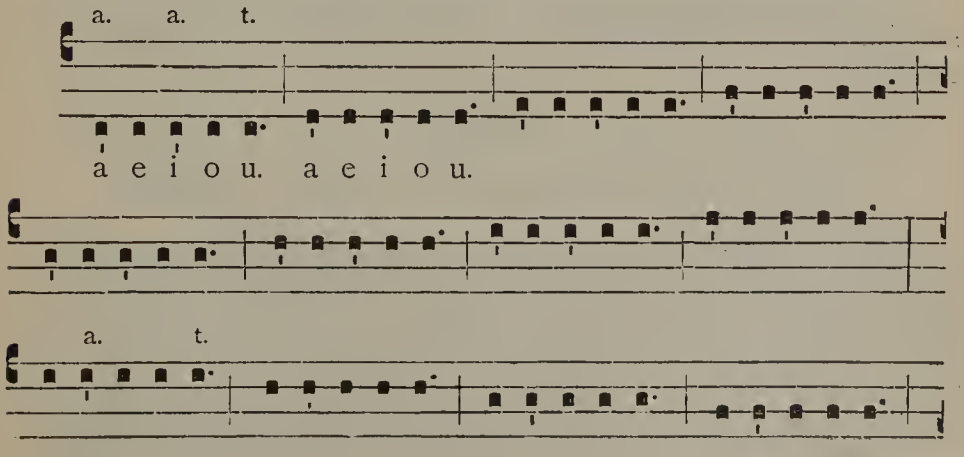
7. Breathing should be deep and noiseless. After a little training there should be no need to take breath every other moment.

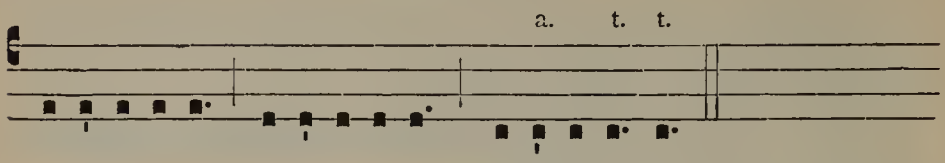
The teacher must demonstrate all these rules practically, and make those who fail to keep them see their faults. This done, they may pass on to exercises in vocalisation.

To *vocalise* is to adapt the vowels to a series of notes, either on the same degree of the scale or on different degrees.

The application of this rule to the following exercises is bound to produce excellent results.

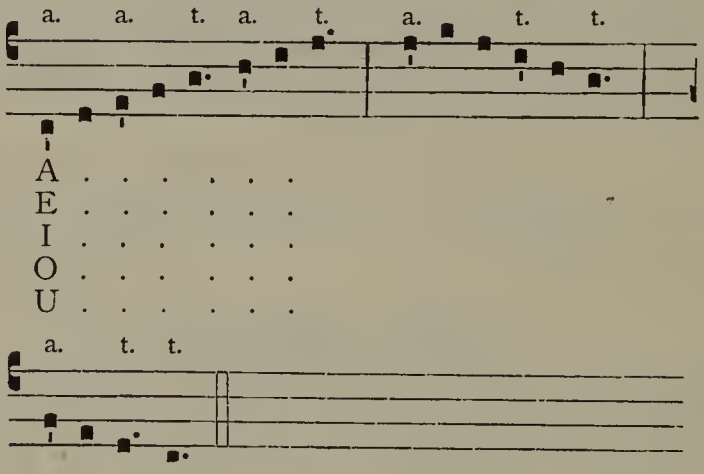
As long as the same vowel is being produced, the tongue and lips should be kept motionless. The sounds must not be rapped out separately but linked on to each other in a perfect legato. The instructor must tell his pupils to make a slight reinforcement of tone when he is describing an arsic movement with his hand, and to sing a little more softly when he makes a thetic gesture.





The following exercise should be sung through slowly at first, as if each note were accompanied by the dot of prolongation which doubles its value; then the teacher, marking the rhythm in the way described above, should accelerate the tempo little by little, until a lively flowing style of execution is obtained. It is a good thing to vary the rhythmic interpretation so as to accustom the pupils to all the fine shades of rhythm.

Begin by singing on one vowel only, then produce all the five in succession, or practise them in any order which the teacher finds best.



Before proceeding any further it would be well to go back over all the former exercises vocalising them in the manner just explained.

Lesson VII.

Smoothness of Rendering. Hints. Rules. Exercises.

It is of capital importance that the execution of plainsong should be perfectly smooth, as otherwise the liturgical chant loses all its beauty, grace and transparency. To achieve this perfect legato it is first of all necessary to group the notes by twos and threes as indicated in the preceding exercises; then to pass from one group to another and even distinctly from one note to another of the same group but with the sound so sustained and flowing on,

without drawling, that notes and groups of notes are produced as at a single vocal impulse.

The following exercises will conduce to this result. They should be sung as follows:

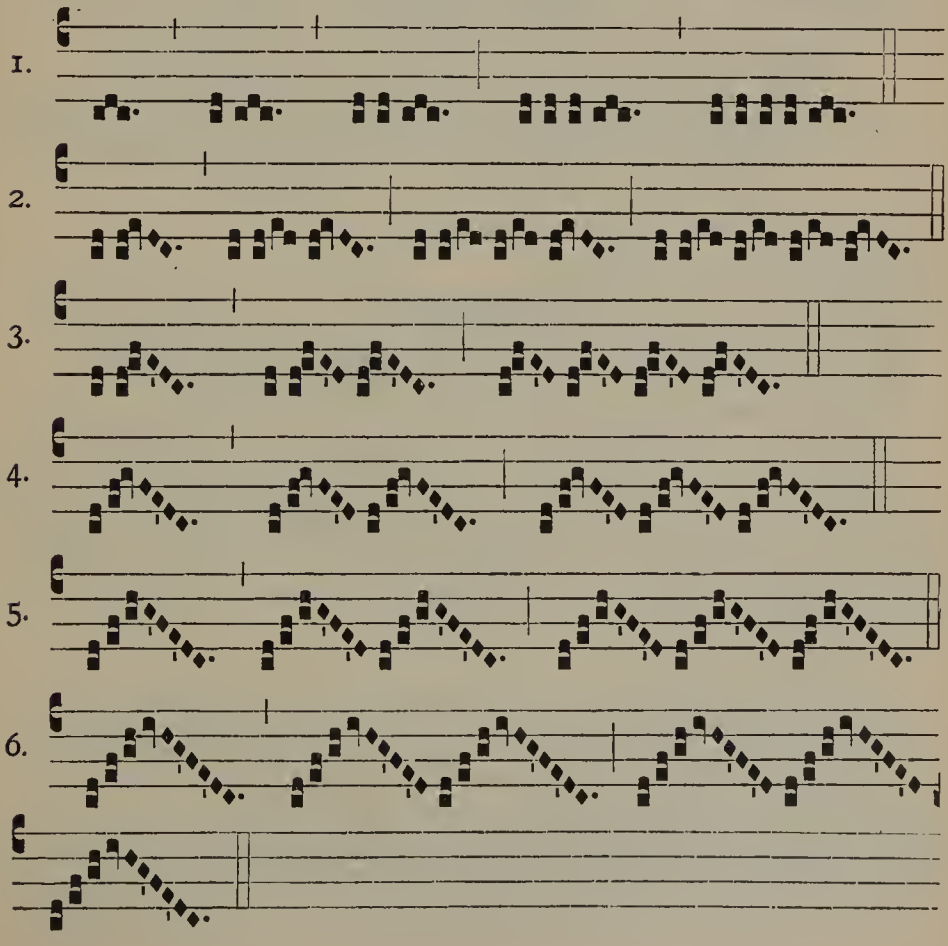
1. First of all breathe deeply and easily, then economise the breath so as not to spend it all in an instant.

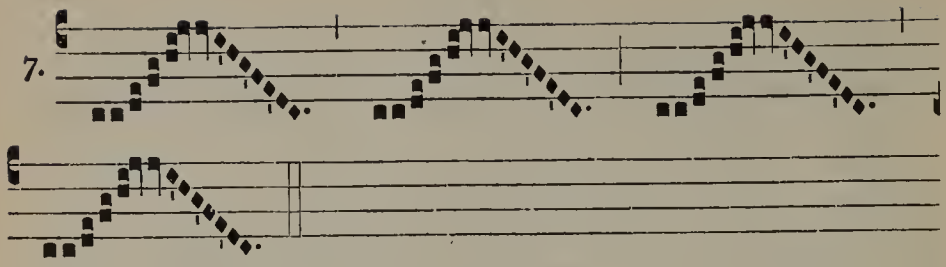
2. Every exercise should be sung entirely through on each vowel, keeping to the same one from beginning to end.

3. Begin by singing very softly in a subdued tone, then increase the volume of sound little by little, but without ever shouting or screaming.

4. In the same way the tempo should be slow at first, then gradually becoming more rapid, but always so sustained that all the notes have the same value.

We leave the master free to adopt all possible rhythmical combinations, placing the arses and theses where he thinks advisable.





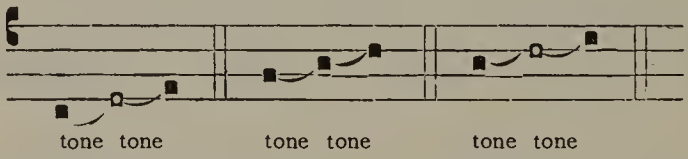
Lesson VIII.

Intervals of a Third: major and minor. Exercises.

The interval of a *third* is that which comprises three successive degrees of the scale. If the three degrees do not include a semitone, the third is a *major* third.

Example :

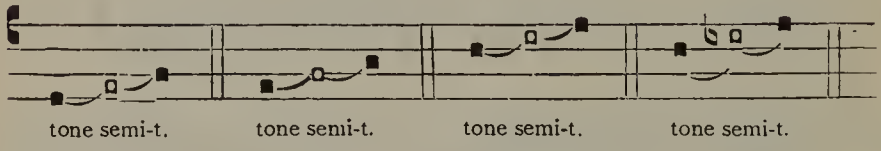
Major Third.



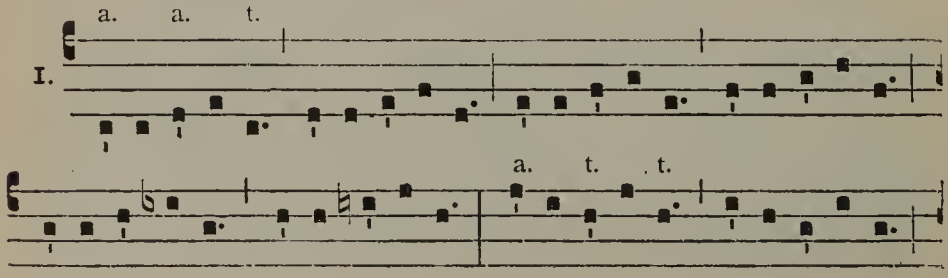
If they contain a semitone, the third is *minor*.

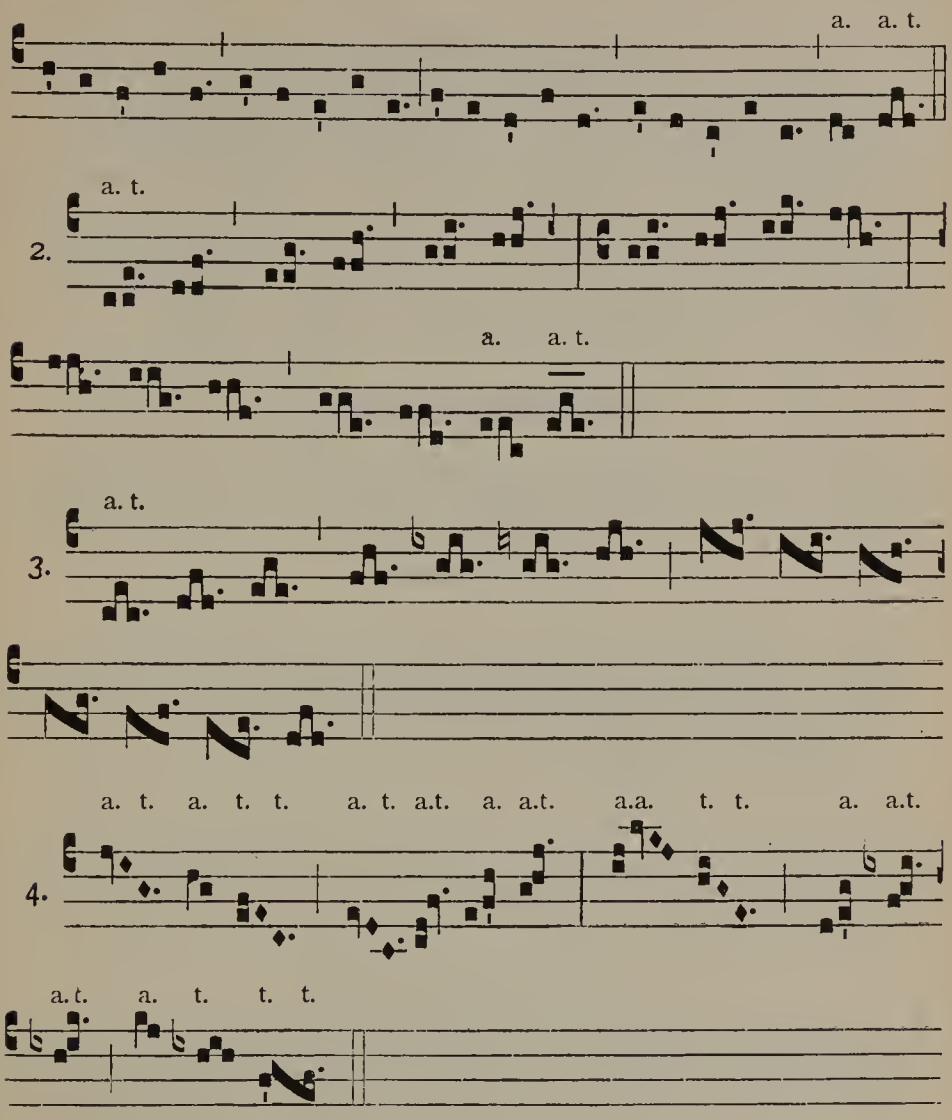
Example :

Minor Third.



All the exercises on the intervals should be sol-faed until the pupils are proficient in passing from one to another without any mistake or hesitancy; they can then be vocalised in the manner indicated above.



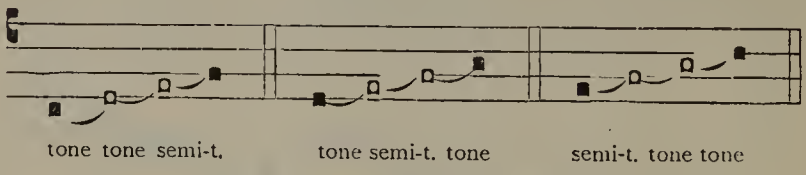


Lesson IX.

Intervals of a Fourth: perfect and augmented. Exercises.

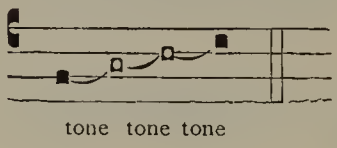
The interval of a fourth is that which comprises four successive degrees of the scale. It is called a perfect fourth when it includes two tones and a semitone, or when the two tones meet at the beginning and end of the interval, or when the semitone occurs between them.

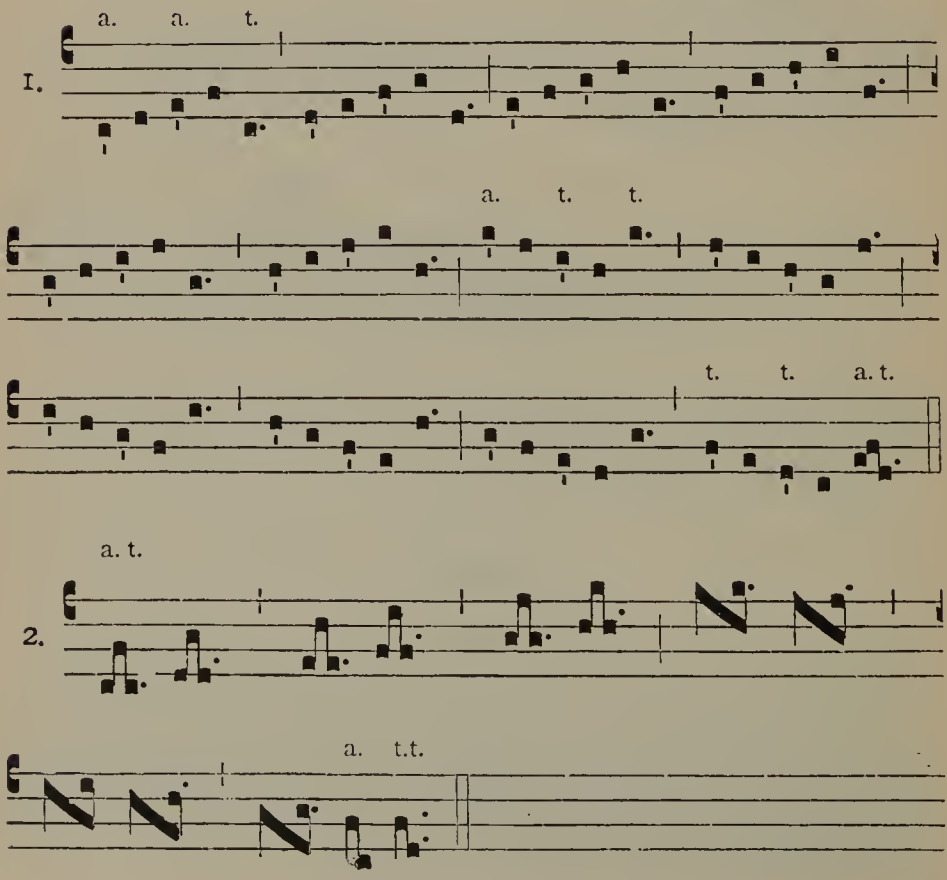
Perfect Fourth.

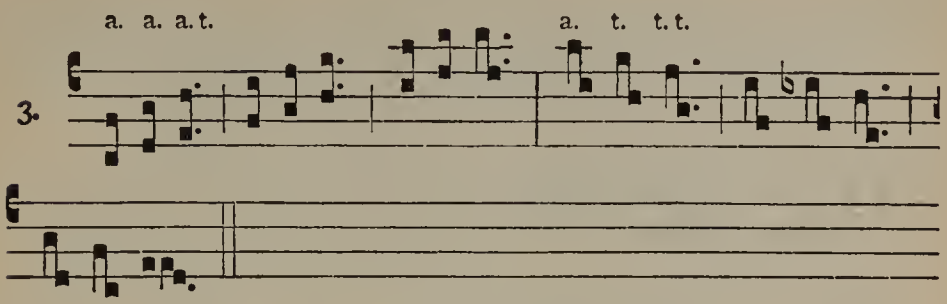


When the interval of a fourth takes in three successive tones it becomes what is called an augmented fourth or *tritone.*

Augmented Fourth.





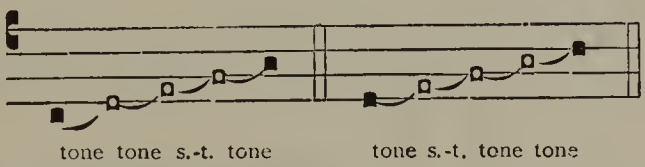


Lesson X.

Interval of a Fifth: perfect and diminished. Exercises.

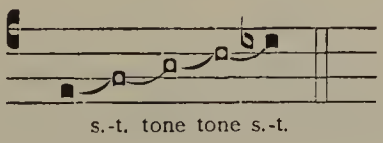
The interval of a *fifth* is made up of five consecutive degrees of the scale. Three tones and a semitone contribute to the formation of this interval.

Perfect Fifth.

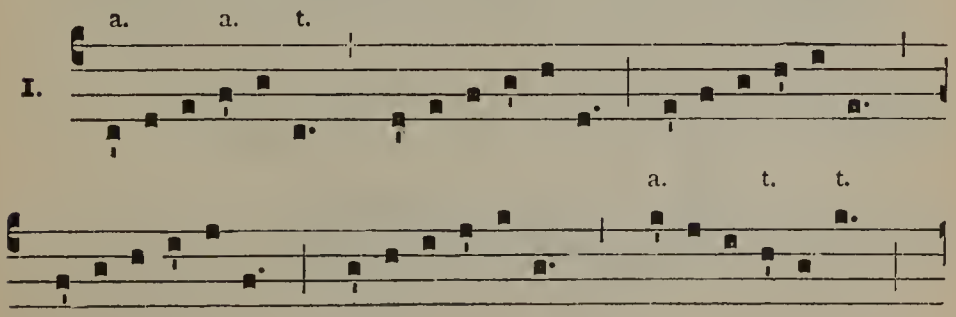


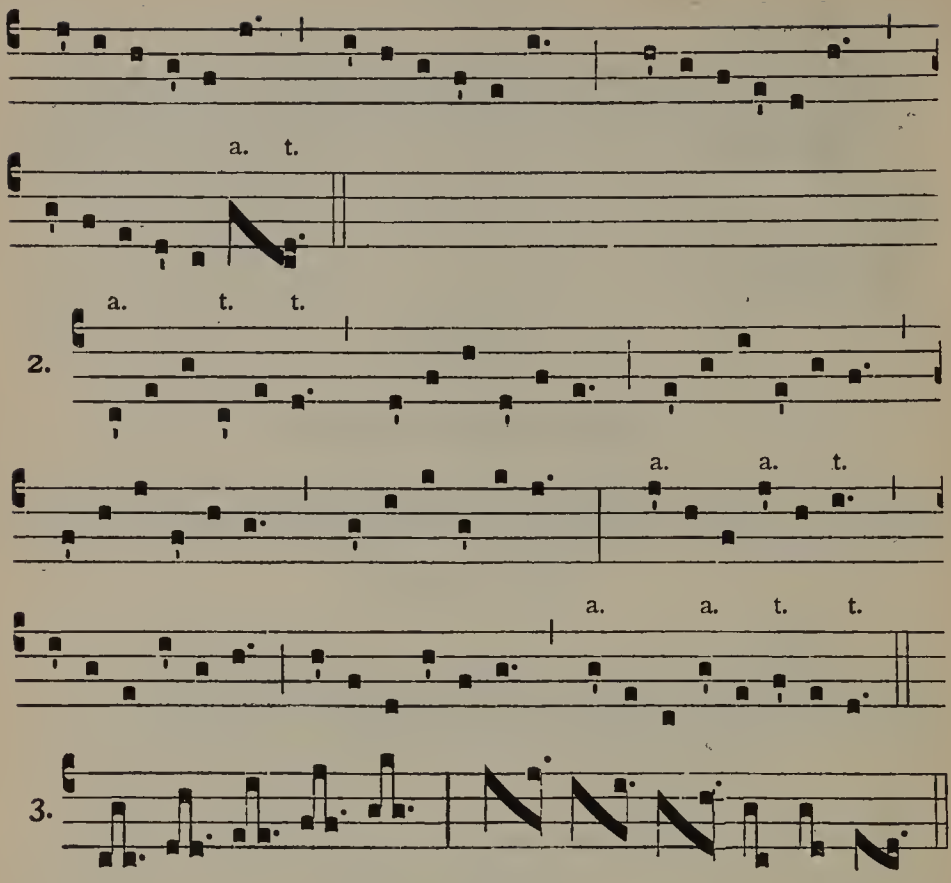
The *diminished fifth* contains two tones and two semitones.

Diminished Fifth.



The diminished fifth was unknown to the earliest Gregorian chant, but it was sometimes used in less ancient compositions.

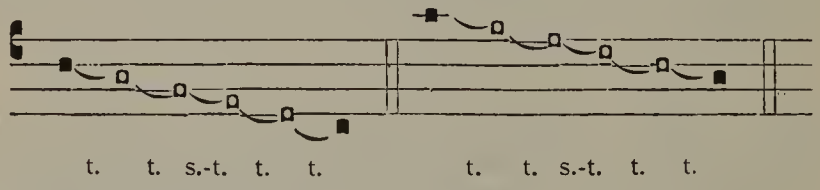




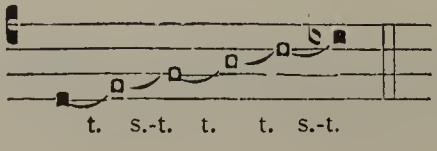
Lesson XI.

Intervals of a Sixth, a Seventh and an Octave.

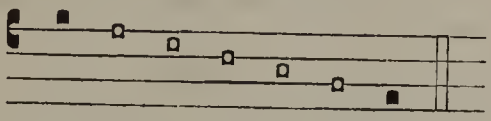
The interval of a *sixth*, very rarely used in plainsong, is composed of six degrees of the scale. It can either be major or minor. It is major if it contains four tones and a semitone:



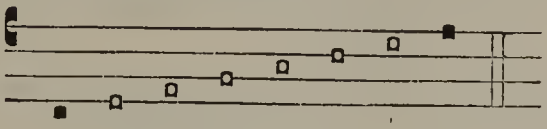
minor if it comprises three tones and two semitones:



The interval of a *seventh* is never used in real Gregorian music. It embraces seven degrees of the scale, thus:



The *octave* covers eight degrees:(1)



Lesson XII.

Importance of good Reading. Rules for the Roman Pronunciation of Latin : Vowels, Consonants, Syllables.

Before going on to Part II it is well to know the practical rules on which good reading depends, and especially good reading of Latin, the only language used in the liturgy. Indeed, in order to sing well and give the right expression to the chant, the first essential is to read well.

The rules to be observed in good reading can be summed up under three principal heads:

1. Correct pronunciation of the words.
2. Accentuation.
3. Phrasing.

Rules for the Roman Pronunciation of Latin.

The letters are divided into vowels and consonants.

Vowels.

The vowels are the life and soul of the words, and each must be enunciated as one single pure sound. Each must be given its proper timbre, and to preserve it from the smallest shade of alteration one must studiously avoid the very slightest change in the position of lips and tongue during its articulation. In English a mixture or sequence of two sounds can nearly always be detected.

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(1) The interval of an octave does not really exist in Gregorian chant. It is indeed sometimes met with, but only in compositions of the latest period, and between two musical phrases. The Sanctus of Masses IX and XIV in the Gradual may be cited as examples.

This would be fatal to good Latin pronunciation. The vowel sounds must be as far as possible uniform, without distinction of long or short, open or closed, no matter by what consonant they may be followed.

Should this rule be neglected, a disagreeable mixed effect will result, as in English the vowel sounds are modified almost indefinitely by their position in regard to the consonants. It is particularly important in singing the long neums to watch that the fluctuations in the melody shall not produce any change in the timbre of the vowel. e. g. Kyri*e*. (1)

A has a broad open full sound, something between the English *a* in the word *father* and the *u* of *butter*. It is never pronounced like the English *a* in *can*.

E has no exact English equivalent. It is between the *e* in the English *met* and the *a* in *frame*, *shame*.

I is like the English *ea* in *neat* or *ee* in such words as *feet*, *greet*, not as prolonged as it tends to be in the English *sheep* or *green*, but never like the *i* sound in *milk*. This is most liable to be overlooked at the beginning of Latin words. Practise *inter* = eenter, and *inimicus* = eeneemeecus.

O as in the English *for*, half open and very pure and uniform. Examples *: Deo*, *populo*, *ora*.

U like the *oo* in the English word *boot*. Ex. *Multus* = mooltoos ; *secundum* = secoondoom, but not too much prolonged. Cp. remark on *i*.

Y must be treated as a vowel, and always pronounced like the Latin *i*. Ex. *Martyr* = marteer.

Consecutive Vowels.

As a general rule when two vowels come together each keeps its own proper sound and constitutes a separate syllable. Each vowel in the following words, for instance, must keep its own timbre and length : d*i-e-i*, fi-l*i-i*, *e-o*-rum, *a-i-e*-bat, devot*i-o*.

The above rule applies to *OU* and *AI* (both vowels heard separately and belonging to two different syllables) ; Exs. *prout* = pro-ut, *coutuntur* = co-utuntur, *ait* = a-it.

Exceptions : *Æ*, *Œ* are pronounced as one sound, exactly the same as *e ;* see above.

AU and *EU*. In these cases the two vowel sounds form one syllable and are therefore uttered as one syllable, but the sound of both vowels is distinctly heard. Ex. *L͡au-da*, *E͡u-ge*, *C͡eu*.

(1) Be careful too not to sing *Kear*-i-e, but Kee||ri-e.

N. B. In this type of syllable the principal emphasis and interest belong to the first vowel. In *au* and *eu* the *u* takes a secondary place and almost forms a liaison with the following syllable. The correct effect will be achieved mainly by pronouncing the first vowel very purely and distinctly. This is particularly felt in singing, when several notes occur on one of these vowel syllables. The vocalisation is then all on the first of the two vowels, the second (*u*) must only be articulated on the last note of the syllable or rather at the precise moment of passing from this to the following syllable :

Lau- da Eu- ge

rendered thus : La- uda *rendered thus :* E- uge

A Y follows the same rule as *AU* and *EU*, both vowels being heard but both uttered at one vocal emission : *R͡aymundus* = Ra͡ïmundus.

EI is similarly treated when it occurs in an interjection, *he͡i* = he͡ï etc., but in all other cases it follows the general rule of the two syllables. Ex. *mei* = me-i, *Deitas* = De-itas.

U preceded by *Q* or *NG* and followed by another vowel keeps its normal pronunciation, but it is uttered in one enunciation and forms but one syllable with the following vowel, which vowel must keep its proper timbre. Ex. *Sangu͡is*, *qu͡i*, *qu͡ae*, *qu͡od*, *qu͡am*, *qu͡oniam*. In these words the *u* plays the part of a liaison as noted in the case of *AU* and *EU*, except that it occupies the beginning of the syllable and not the end. The rule for *AU* and *EU* is to be applied here but in reverse order. The *u* sound is not indeed omitted, but, after passing it over as soon as possible, all the emphasis and interest of the syllable is made to attach to the second vowel on which practically all the notes are sung in the case of a neum-bearing syllable.

In all other cases *u* followed by another vowel falls under the general rule, e. g. the two vowels are distinctly sounded and belong to two different syllables : Examples. *tu-a*, *tu-ae*, *tu-o* etc.

CUI follows the general rule (two syllables) and must be clearly distinguished from *qui;* but there are certain hymns (see the rule for hypermetric syllables p. 141) in which this word has to be treated as one syllable :

Epiphany Hymn for Lauds, verse one, line two:

Major Bethlem *cui* contigit

Hymn for the Dedication of Churches, last verse, third line:

cui laus potestas gloria

The metrical rhythm makes these cases very easy to determine.

I used as a semi-vowel, see *J* below.

Consonants.

These, as their very name implies, can only be pronounced in contact with another element, e. g. the vowels. They must be articulated with a certain crispness and energy, as otherwise the words will become unintelligible and the reading weak and nerveless.

C is soft before e, ae, oe, i, y; that is before the sounds of e and i. It is pronounced like the English *ch* (tch) in the word cherish. Exs. *Sacerdos* = sachairdos: *caelum* = chay-loom; *Caecilia* = chaycheeleea.

CC before the same sounds = *tch*. *Ecce* = etchay.

SC before the same sounds = sh: *Descendit* = deshendeet. Otherwise *SC* is hard as in the English word *scan*.

But for these exceptions *C* is always hard like the English *k*. Exs. *Caritas, siccum, scandalum*, and *Ch* is hard like *k* before every vowel, even *e* and *i*.

G is soft before the sounds of *e* and *i* (e, ae, oe, i, y) as in the English word *generous*. Exs. *Genitori, Regina*.

In every other case it is hard, as in the English *go*. Exs. *Galea, gladius, gloria*.

GN has the French sound heard in the word *agneau* to which the nearest English equivalent would be *N* followed by *Y*. Ex. *Magnificat* = Ma-nyi-ficat.

H is pronounced as K in *mihi* (meekee) and *nihil* (neekeel) and the compounds of *nihil*. (These two words were formerly written *michi, nichil*). In all other cases H is mute (never aspirated). Ex. *hi* = ee.

J or the semi-vowel *I* is always pronounced like the English *Y*, but it must be uttered in one enunciation with the following vowel. The two sounds form only one syllable. Exs. *Jam* or *iam*, *Allelu-ja* or *Allelu-ia*, *Jesus* or *Iesus*, *Jo-annem* or *Io-annem*.

It is naturally the vowel following the *j* which plays the predominating part in the syllable, and the neums are sung on it when they occur with this type of syllable.

R. Care must be taken never to omit this sound, as is done in cultivated English, when it occurs with another consonant.

Practise sounding the *r* in *carnis* and *martyr*, rolling it on the tongue, to avoid saying *canis* and *mater*.

S is always hard or dental as in the English words *yes*, *isolated essence*. Never pronounce it like a *Z*.

Ti before a vowel and preceded by any other letter but S, T, or X is pronounced as *tsi*. Exs. *Gratia* = gratsia : *patientia* = patsientsia; but *modestia* = modestia. Otherwise T as in English, except that *TH* always = T. Ex. *Thesaurus* = tesaurus.

X has the same sound as in English, but *XC* (before e, ae, oe, i, y;) presents a certain amount of difficulty as it is not a pure Italian sound. The X being practically equivalent to *CS* or *KS*, the *C* which follows this *X* combines with the *S* sound which ends the compound *X* = KSC. It was noted above that *SC* before the sounds of e and i is pronounced *sh;* XC thus equals ksh : Exs. *Excelsis* = ekshelsis; *excessus* = eksheṣsus. Before every other vowel *XC* has the ordinary hard sound of the letters composing it : XC = KSC. Ex. *Excussorum*.

Y see Vowels.

Z is pronounced as *dz*. Example. *Zizania* = dzi-dza-nia.

All the rest of the consonants, viz. B, D, F, K, L, M, N, P, Q and V are pronounced as in English.

N. B. — Double consonants must both be clearly sounded. Ex. Latin *bello* = bel-lo, not the English *bellow*.

The letters are united to form syllables. In uttering these care must be taken not to separate one part of a syllable in order to join it on to another, as if, for example, one were to say jubil-atio instead of jubi-latio. (1)

Just as each vowel must keep its own timbre and each consonant its own sound, so each syllable must be given its own proper value. Doubtless in reading or recitation, or even in the singing of the psalms, there is no absolute equality between all the syllables : each carries its own weight in virtue of its composition and the place occupied by the accent in the word to which it belongs. But this variation in the length and weight of different syllables must never go so far as to sacrifice any one of them entirely or even lead to hurrying over any one excessively. The syllables composed of a single vowel must be watched particularly : fil*ii*, *eo*rum, gaud*ii*, gaud*ia*, and indeed all the weak

(1) See Note page 24.

penultimate syllables of the dactyls : Dó*mi*nus, sæ*cu*la, déx*te*ram, fí*li*o.

In singing, the rhythmic regularity demanded by the melody tends to equalise the syllables yet more. The vowels should appropriate the whole value of the notes assigned to them as far as possible; while the consonants must only occupy just the time needed for their clear articulation. We may be forgiven for insisting at some length on this important point. Whatever may be the number of notes assigned to a syllable, every one must be sung on the vowel, and this vowel must not undergo any alteration by reason of the consonants in its vicinity, or in the course of long vocalised passages. Should the syllable begin with a consonant, this consonant must be articulated in the brief instant which precedes the first beat of the vowel : if, on the contrary, the consonant ends the syllable, its articulation should only occupy a small part of the length of the last note. (1)

One point in conclusion. Over and above the pauses demanded by the text—or the melody in the case of singing—care must be taken in pronouncing several different consonants and vowels in succession to avoid any break of continuity in the sound. Whether in such cases the vowels form part of the same word, or whether they occur in two adjacent words, the sound must be carried on quite smoothly. Exs. *mearum*, *quadraginta annis*, *venite adoremus*. There must be no interruption in the course of the sound

(1) What is noted here regarding the consonants applies, as we have said above, to the atonic element of the double vowels : u in *au*, *eu*, *qui*, *quæ*, and j or rather i in *Jesus* and *Alleluia*.

It may not be superfluous to insert a note here on the rules which govern the division of letters in writing Latin. This will help the pupils to pronounce each letter properly in the place which it occupies in the syllable or word.

I. A consonant is never doubled at the beginning or end of a word. To be doubled it must occur in the body of the word between two vowels, as in *annus*, *intelligo*. If a liquid consonant follows this double one, the sound of the latter is thereby shortened : *Affligo*, *attribuo*.

II. When a consonant occurs between two vowels in simple words it is joined to the second of these : *A-mor*, *Le-por*.

III. When two consonants are placed between two vowels, they must be separated : *Ec-ce*, *Car-nem*.

IV. Consonants which can be joined together at the beginning of a word must never be separated : *O-mnis*, *A-gnus*, *Pa-stor*, *etc.*

These double consonants are as follows : *Bd*, *Bl*, *Br*, *Cl*, *Cm*, *Cn*, *Ct*, *Cr*, *Dm* *Dn*, *Dr*, *Fl*, *Fr*, *Gl*, *Gn*, *Gr*, *Mn*, *Ph*, *Phl*, *Phn*, *Phr*, *Phth*, *Pl*, *Pn*, *Pr*, *Ps*, *Pt*, *Sc*, *Scr*, *Sh*, *Sgn*, *Sp*, *Sph*, *St*, *Sth*, *Str*, *Th*, *Thn*, *Tl*, *Tm*, *Tr*.

V. In compound words the consonants remain joined to the vowel with which they formed a word before the compound was made : *ab-eo*, *ad-oro*, *con-scientia*.

by aspiration (miserehatur), much less any fresh attack of the glottis before the second vowel. The consonants must of necessity interrupt the sound or obstruct its smooth flow to some extent; but as we have already said, the interruption or break must be as short as possible. The tendencies of English pronunciation sometimes lead to the introduction of a sort of aspiration or slight catch in the breath between certain consonants (c p b t) and the vowels next to them : *capere* becomes k'hapere, *pater* p'hater and *talis* t'halis.

As for the pronunciation of the words, the famous golden rule must always be borne in mind. *Non debet fieri pausa, quando debet exprimi syllaba inchoatæ dictionis.* Never take breath in a word just before a fresh syllable. (1)

Lesson XIII.

Accentuation. Tonic Accent. Principal and Secondary Accents.

Neither the correct pronunciation of the syllables nor their clear enunciation will suffice to give complete coherence to a word. To do this a unifying and invigorating principle is needed, and this is exactly what is provided by the *accent.* The accented syllable may be compared to a luminous point shedding radiance over the rest of the syllables, or the keystone of the vault supporting the arches of a bridge. The accent is in fact the very life and soul of the word.

By *accent* is meant here *tonic accent*, that is to say one syllable which is emphasised at the expense of the rest. This emphasis must, however, be moderated. It is not a crushing weight, but an uplifting impulse. In opposition to the heavy grave accent of the Romance languages, the Latin accent is by nature sharp and light, and the word " stress " or " emphasis " is too material an epithet to convey this adequately.

All that has been said hitherto of smooth rendering and flowing style in the execution of the neums applies with equal force to the utterance of the words. These, just as much as the neums, should be uttered in one breath and at a single vocal impulse.

Grammar teaches us which are the accented words and syllables. We shall confine ourselves to the remark that words of more than three syllables admit of secondary accents : e. g. *dóminátiónem*, *ínimícus.*

Well-accentuated reading becomes a sort of chant to which it is very pleasant to listen.

(1) Elias Salomon, *Scientia ars musicae*, cap. XI.

Lesson XIV.

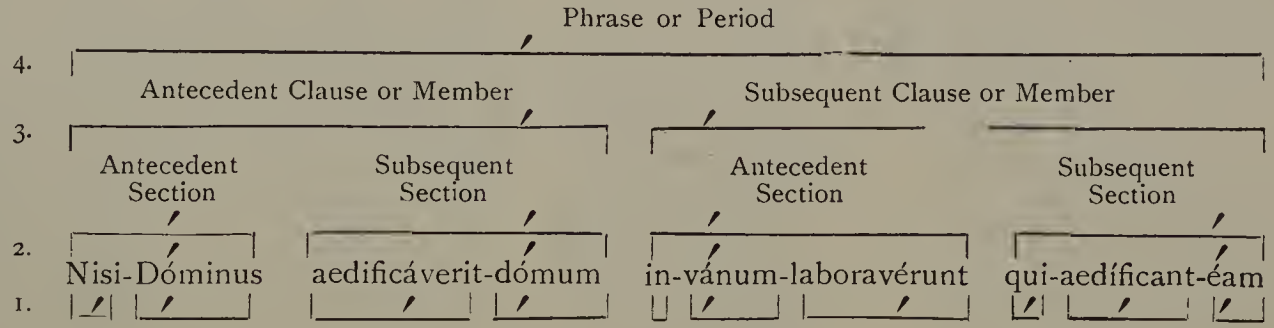
Phrasing. Grouping and dividing. Words: Sections (Incisa) *Clauses or Members, the Period or Phrase. Phraseological Accents. Exercises.*

Phrasing.

As syllables are united to form words, so are words grouped into phrases. It is upon this interdependence of words that the whole art of phrasing rests. The grouping of several syllables under the influence of a tonic accent constitutes the word. The grouping of several words under an accent of a superior sort known as *phraseological* constitutes a phrase or the subdivision of a phrase known as the *clause* or *member*. It is most necessary to know how to divide and group together the different parts of a phrase.

Grouping and dividing.

An example will best show how this is to be done.



This table shews at a glance the principle on which is based the grouping and dividing of words, a process which arises simply from their more or less close mutual relationship.

Phraseological Accents.

Words are grouped theoretically according to their meaning, but in practice according to their *phraseological* or logical accent. Phraseological accent is to a group of words what tonic accent is to the isolated word. As the tonic accent groups several syllables round it to make up a single word, so does the phraseological accent draw together the separate words which are round about it so as to form them into a single group. These groups of words constitute, according to their respective meaning and importance, *sections* or incisa, *members* or *clauses* and *periods* or *phrases*. There are thus phraseological accents attached to the section, the member and the phrase, and each of the three enjoys the importance of the phraseological subdivision of which it is the moving spirit. We may now apply these principles to the examples given above.

Line I. The tonic accent pulls together the syllables of one word, but it is powerless to group words together; on the contrary it tends to detach them by its very uniformity. There is nothing, therefore, which bears upon the question of phrasing in this first line.

Line II. Four accents stand out somewhat from the rest. This is enough for dividing the little groups of words called sections or *incisa*. They are the smallest subdivisions of the phrase.

Line III. Two accents alone predominate, but to a greater degree than those in the preceding line. Consequently, instead of bringing a few words only together, they link up the four sections two by two and thus constitute the two members of the phrase known as the *antecedent* and the *subsequent* clauses. Such are the principal divisions of the phrase.

Line IV. One accent only; it dominates all the rest and draws all the different divisions which it respectively governs into a single whole : the phrase or period.

Such is the unifying power of phraseological accents. Care must be taken in reading not to give the same degree of stress to all the tonic accents, phraseological accents being, in reality, only tonic accents in a stronger form. The distinction between the sections should not be such as to break the flow of the clause, nor should the important pauses between the members destroy the unity of the phrase by separating its constituent elements too completely. In order to phrase well it is necessary to be guided by the meaning of the text, and give the different pauses the respective weight due to each as the ear naturally appreciates them. Reading thus becomes a varied flowing undulation of

syllables and words. The accents give it a sort of lilt which at once holds the attention and charms the ear of the listener. The psalm chants and liturgical recitatives would gain immensely if they were rendered in perfect conformity with these rules.

The teacher should know these rules thoroughly and by heart when instructing his pupils in theory and practice, since they are of capital importance for the good execution of the chant. When the pupils have learnt how to read the following examples correctly recto tono *they may begin to make use of the breviary and other liturgical books. The importance of this type of exercise cannot be too strongly insisted upon.*

Psalm 109.

Díxit-Dóminus Dómino-méo : * Séde a-déxtris-méis :
Donec-pónam inimícos-túos, * scabéllum pédum-tuórum.
Vírgam-virtútis-túae emíttet-Dóminus-ex-Síon : * domináre in-médio-inimicórum-tuórum.
Técum-princípium in-díe-virtútis-túae in-splendóribus-sanctórum : * ex-útero ante lucíferum génui-te.
Jurávit-Dóminus et-non-paenitébit-éum : * Tu-es-sacérdos-in-aetérnum secúndum-órdinem-Melchísedech.
Dóminus a-déxtris-túis, * confrégit in-díe-írae-súae réges.
Iudicábit-in-natiónibus, implébit-ruínas : * conquassábit-cápita in-térra multórum.
De-torrénte in-vía-bíbet : * proptérea exaltábit-cáput.
Glória-Pátri et-Fílio, * et-Spirítui-Sáncto.
Sicut-érat-in-princípio, et-nunc, et-semper, * et-in-saécula-saeculórum. Amen.

Psalm 110.

Confitébor-tíbi-Dómine in-tóto-córde-méo : * in-consílio-iustórum et-congregatióne.
Mágna ópera-Dómini : * exquisíta in-ómnes-voluntátes-éius.
Conféssio-et-magnificéntia ópus-éius : * et iustítia-éius mánet-in-saéculum-saéculi.
Memóriam-fécit mirabílium-suórum, † miséricors-et-miserátor-Dóminus : * éscam-dédit timéntibus-se.
Mémor érit-in saéculum testaménti-súi : * virtútem-óperum-suórum annuntiábit-pópulo-súo.
Ut-det-íllis haereditátem-géntium : * ópera-mánuum-éius véritas-et-iudícium.
Fidélia ómnia-mandáta-éius : † confirmáta in-saéculum-saéculi : * fácta in-veritáte-et-aequitáte.

Redemptiónem-mísit pópulo-súo : * mandávit-in-aetérnum testaméntum-súum.

Sánctum-et-terríbile nómen-éius : * inítium-sapiéntiae tímor-Dómini.

Intelléctus-bónus ómnibus-faciéntibus-éum : * laudátio-éius mánet-in-saéculum-saéculi.

Canticle of the B. V. Mary. *Luke. 1.*

Magníficat * ánima-méa Dóminum.

Et-exsultávit spíritus-méus * in-Déo salutári-méo.

Quia-respéxit-humilitátem ancíllae-súae : * ecce-enim-ex-hoc beátam-me-dícent ómnes-generatiónes.

Quia-fécit-míhi-mágna, qui-pótens-est : * et-sánctum nómen-éius.

Et-misericórdia-éius a-progénie-in-progénies * timéntibus-éum.

Fécit-poténtiam in-bráchio-súo : * dispérsit-supérbos méntecórdis-súi.

Depósuit-poténtes de-séde, * et-exaltávit-húmiles.

Esuriéntes implévit-bónis : * et-dívites dimísit-inánes.

Suscépit-Israel púerum-súum, * recordátus misericórdiae-súae.

Sicut-locútus-est ad-pátres nóstros, * Abraham et-sémini-éius in saécula.

PART TWO.

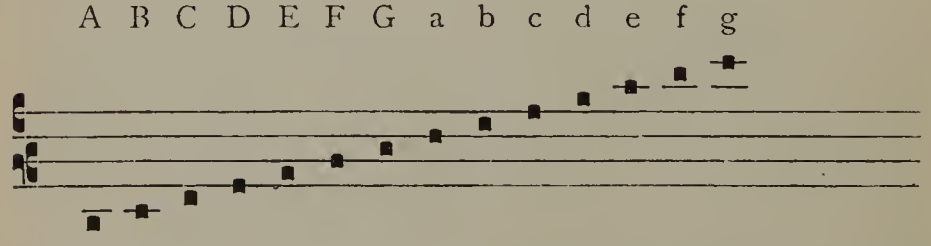
CHAPTER I.

Gregorian Tonality.

Its Importance. The fundamental Scale. Constituent Elements of Tone. Melodic Extension. Tones and Semitones. Tonics. Dominants : their Importance. Complete Table of Modes. Tonic and Dominant of each Mode. Transposed Tones. Mixed Tones. Modulations; Changes of Mode. Gregorian Modulation rich and varied. Exercises.

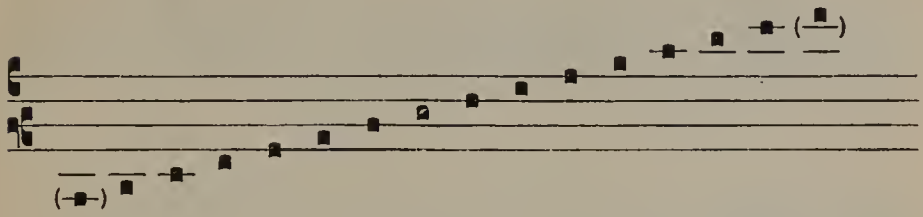
A thorough acquaintance with the modes is of the greatest importance in plainsong as well as in figured music. In our own day, especially, when returning to the old modality in order to gain variety for modern compositions and to endow those destined for liturgical functions with a more religious character, it becomes necessary to define exactly what is meant by Gregorian tonality. We shall not study theory in this matter, except in so far as it is necessary for practice, thus keeping within the limits suited to a textbook.

It must be remembered, to begin with, that the diatonic scale, the only one used in plainsong, is taken from the following long range of sounds :



to which the ancients added an extra note at each end for the sake of completeness.

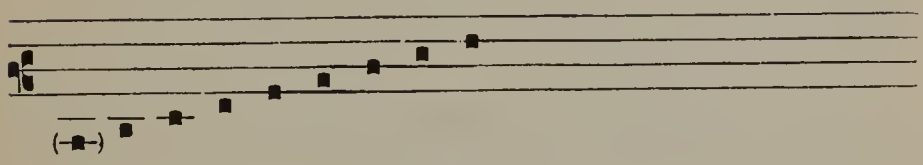
A B C D E F G a b c d e f g aa



All the degrees of this scale are used in Gregorian chant, although no one melody ever covers them all.

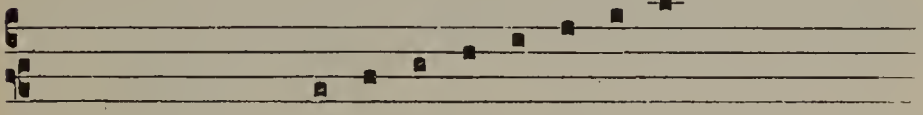
Some pass through the lower octave :

A B C D E F G a



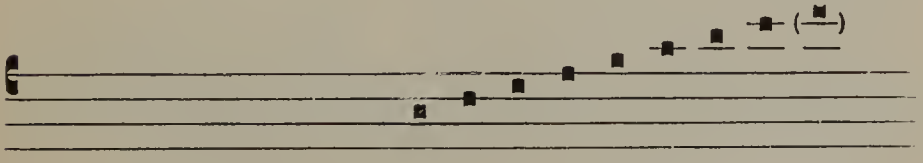
some through the middle octave :

E F G a b c d e

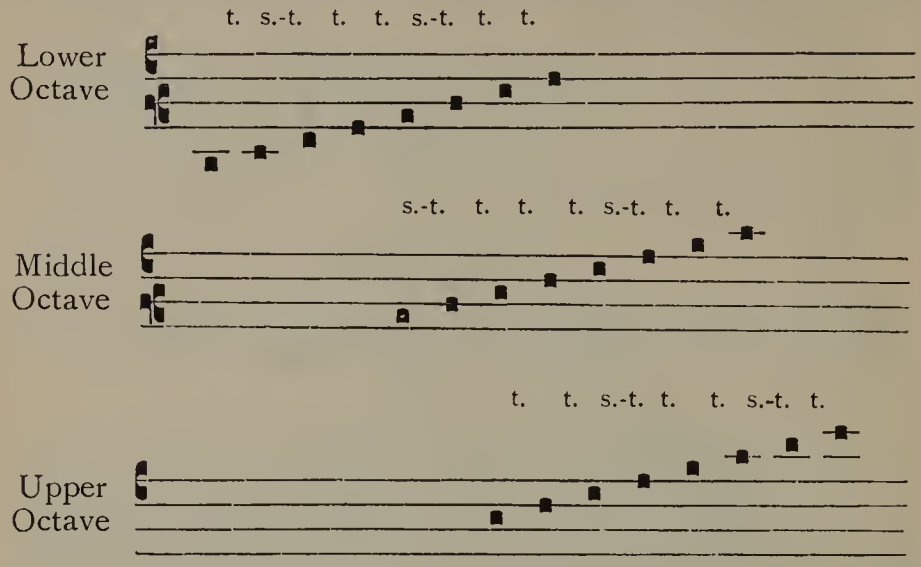


others again through the upper octave :

G a b c d e f g aa

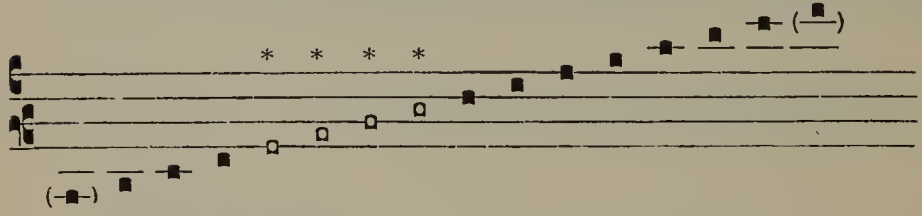


These portions of the ancient range of sounds, through which the melodies move and from which they receive the peculiar character and physiognomy which distinguishes them so definitely one from another, constitute the primary element of Gregorian tonality. The second element results from the different arrangement of tones and semitones in each portion of the original scale.

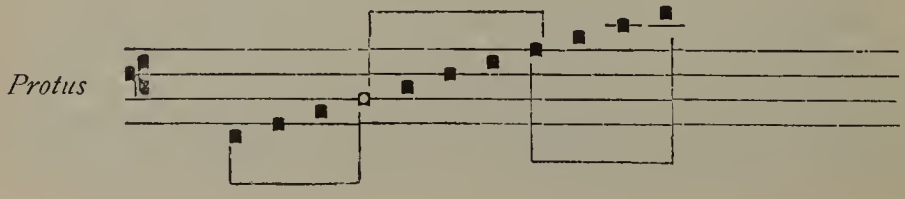


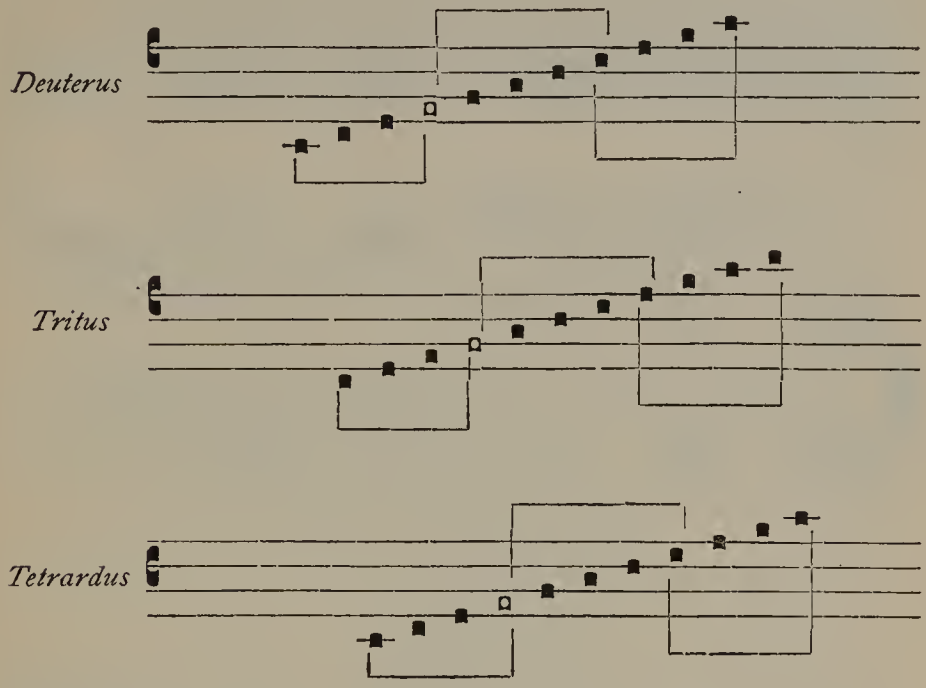
To these two first elements must be added two others to which the ancients attached great importance and which indeed constitute the synthetic and enlivening principle of all tonality. These are the fundamental or *tonic*, and the *dominant*.

The *tonic* is the note with which a melody preferably begins, and on which it must necessarily end. Four notes have for centuries been adopted as tonics, viz. middle *re mi fa sol*. Originally, therefore, there would seem to have been only four tones.



Round each tonic a modal scale was built up, consisting of eleven notes divided in the following manner: above the tonic a fifth and a fourth, below the tonic only a fourth.

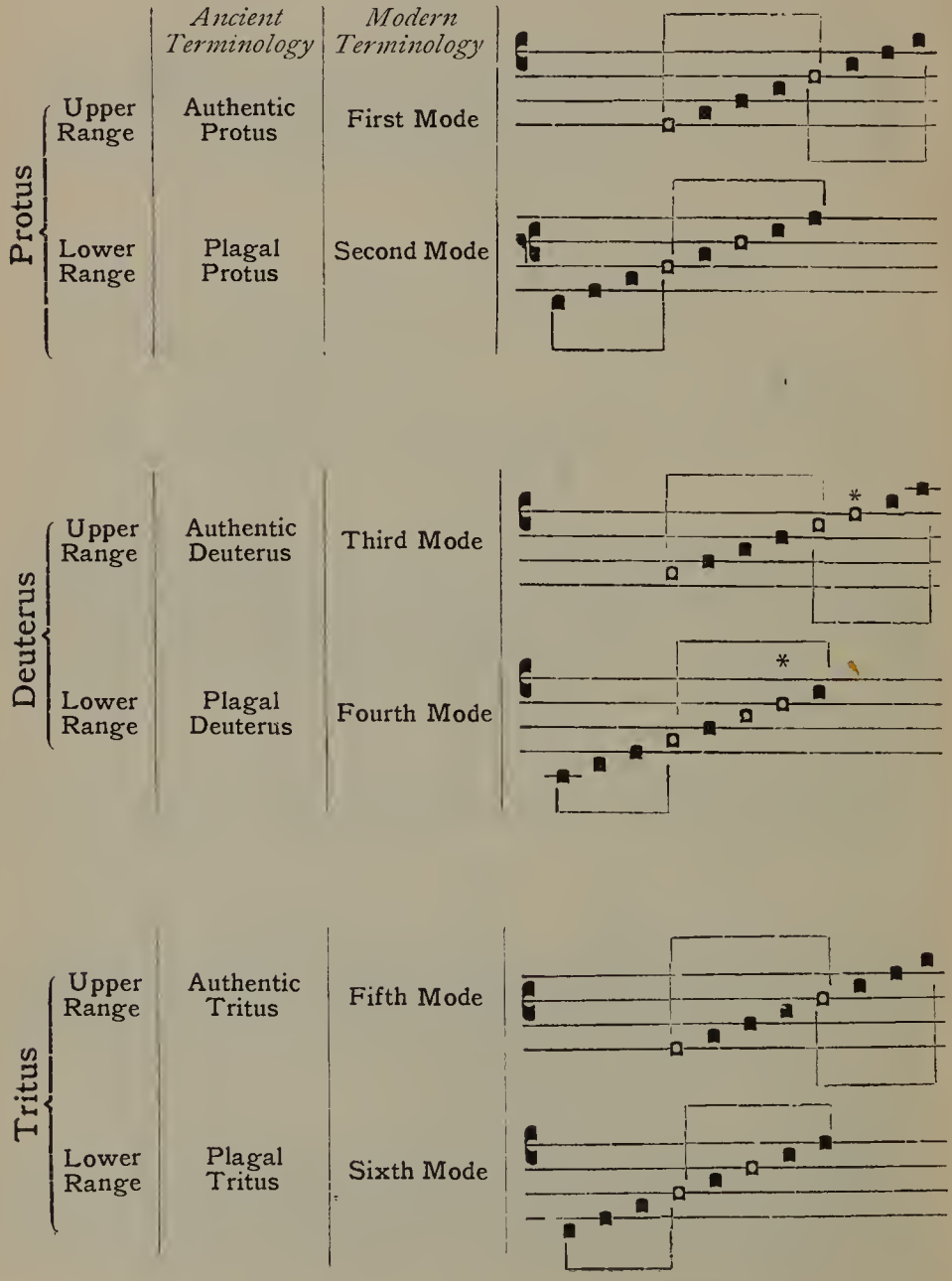




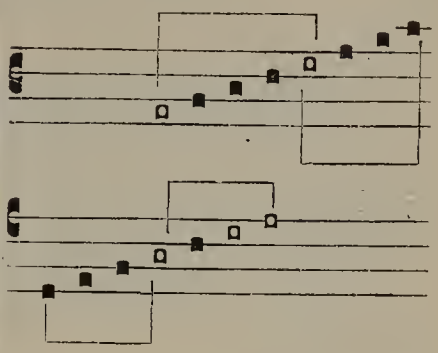
The compass of these modal scales is such that the melodies rarely cover them entirely. Keeping their common fifth, at times they are confined to this *middle fifth*, at times they include the notes of the *upper fourth* or those of the *lower fourth;* but whatever evolutions they perform they always end on the same note, the *tonic* (shown as a white or hollow note in the examples). From this variation of range can be deduced the presence in each scale of a second note which, without possessing the supreme importance of the tonic, nevertheless exerts a sufficiently powerful concomitant action to become itself a centre of attraction round which the melodies tend to revolve. This note is the *dominant*, and it could scarcely be better named. Having experienced the effect of two distinct dominants in the tendency which sends the melodies now up, now down the long range of sounds, the ancients conceived the idea of dividing the full register into two parts, of eight notes each. These two new scales shared the same tonic, but they were distinguished by their dominant and by the different arrangement of the notes.

These notes taken together cover first a fifth and then a fourth. In the first scale, known as the *authentic*, the fifth and the fourth were placed above the tonic; in the second or *plagal* scale, the fifth is still above the tonic but the fourth is placed below it. As

the original scales were four in number, after the division there were henceforth eight Gregorian tones, divided into four *authentic* or primitive tones and four *plagal* or derived ones. The first are designated by the odd figures 1 3 5 7, the second by the even 2 4 6 8.



		Ancient Terminology	*Modern Terminology*
Tetrardus	Upper Range	Authentic Tritus	Seventh Mode
	Lower Range	Plagal Tritus	Eighth Mode



The eight tones are distinguished by their *tonic*, their *dominant*, and their *ambitus* or the compass of notes which they cover.

Tonic or final *re* — First mode. / Second mode.

— *mi* — Third mode. / Fourth mode.

— *fa* — Fifth mode. / Sixth mode.

— *sol* — Seventh mode. / Eighth mode.

In the authentic mode the dominant is a fifth above the tonic. The third mode is exceptional, because here the dominant has insensibly passed from *si* to *do* on account of the instability of the *si* which may be either natural or flat, and also on account of the attraction exerted over it by the higher note. In certain pieces of this mode, however, the *si* often plays the part of a dominant even now. In the plagal modes the dominant is three notes lower than in the corresponding authentic mode, the eighth mode being an exception to this rule for the same reason as the third.

Dominant.

- First mode, *la.*
- Second mode, *fa.*
- Third mode, *(si) do.*
- Fourth mode, *la.*
- Fifth mode, *do.*
- Sixth mode, *la.*
- Seventh mode, *re.*
- Eighth mode, *(si) do.*

The compass of each mode is clearly seen in the above table of scales.

The melodies are not strictly compelled to move only within the narrow limits of their modal octave; they may pass one note

beyond it at either end without their compass being changed thereby.

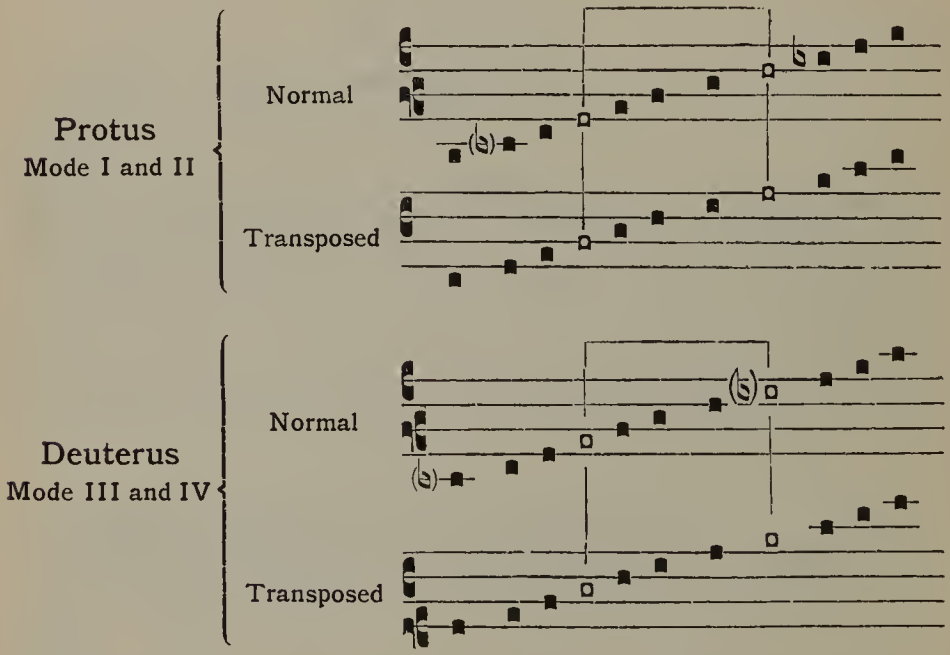
In treating of the degree next below the tonic, it must be remembered that the ancients had a horror of the note which we call the leading note, on account of its affected and sentimental character. (1) This is why in the last cadence of the fifth and sixth modes they very rarely led to *fa* by *mi*, preferring to reach *fa* through the upper notes (2) or use the lower third *re*. (3)

The modes are called mixed when they cover the eleven degrees of the original scale, because in this case they unite the authentic with the plagal.

Transposed Modes (so-called).

Some melodies end with the notes *la, si* ♮ *do*, that is to say with those which follow immediately on the four notes *re, mi, fa, sol*, the only ones which we have hitherto regarded as tonics.

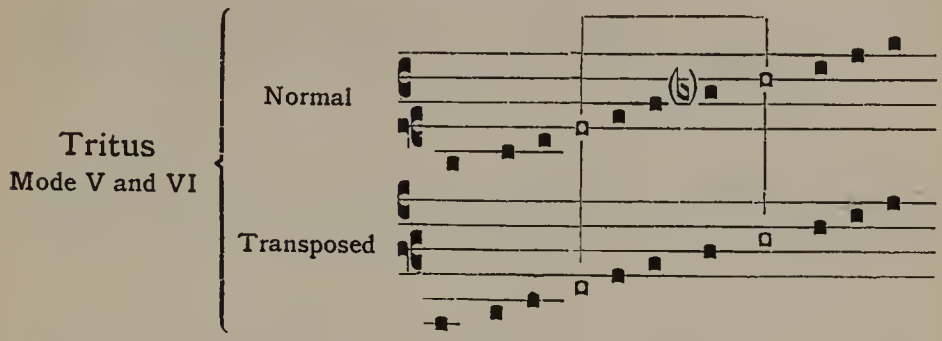
These tonalities correspond to the three first, *Protus*, (first and second), *Deuterus* (third and fourth) and *Tritus* (fifth and sixth) respectively, provided that in these three first the *si* is flattened.



(1) *Propter subjectam semitonii imperfectionem.* Guido d'AREZZO. — GERBERT, Script., p. 13.

(2) See the Spanish *Pange lingua* in Chapter vi, (Part II).

(3) For an example of this see the Gradual *Constitues eos*, on the word *filii*.

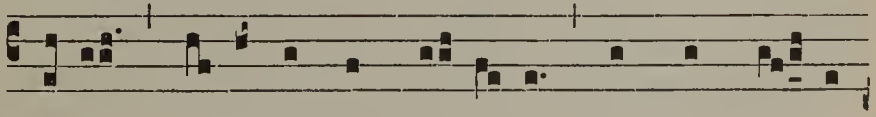


Some authorities have regarded these as pure transpositions, but we cannot share this view.

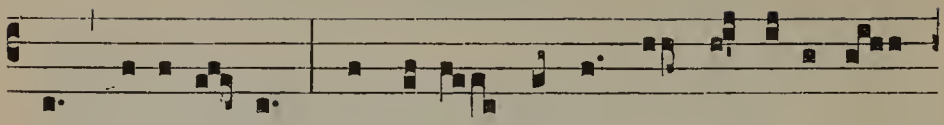
Certain antiphons, such as *Læva ejus*, *In odorem*, etc., are also classed with the fourth transposed mode (so-called), although their melody is written in a wholly different scale from the normal one for this tone.

Modulations. We have hitherto drawn attention to the influence exercised over all tonality by the dominant. We are about to give fresh proof of this, in speaking of *modulations*.

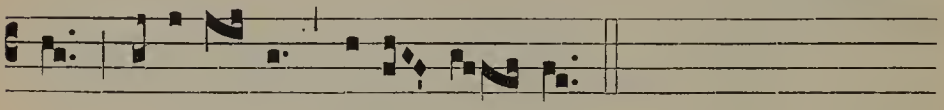
In plainsong as well as in figured music, to modulate means to pass from one tone to another. But while in figured music the harmonisation supplies various and powerful means of obtaining these modulations, in plainsong the melody must provide them itself out of its own resources. Notwithstanding this limitation no other music is so rich in modulations as Gregorian chant. It is only necessary to examine any piece of the least importance in the Gradual, to become convinced of this. The melody is modulated at every turn. Naturally, without effort, but with consummate art, it passes from one tone to another. What is the guiding principle of these constant modal oscillations, to which the Gregorian melodies in great measure owe their variety and charm? It is the introduction of fresh dominants, dominants which are foreign to the tonality of the piece. Each of these, requiring its own proper cadence and the corresponding tonic, causes a modulation. Such is the law of the attraction of sounds. How the great musicians of the golden age of Gregorian chant knew of this law and made clever use of it with the restricted means at their command, the two following examples will show.



Chrístus * re- súrgens ex mór- tu- is, iam non mó- ri-



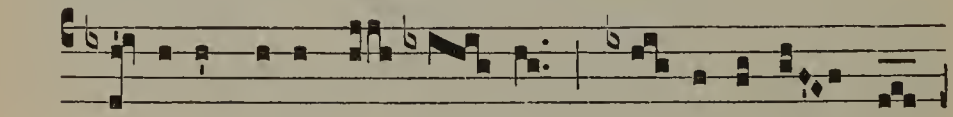
tur, alle-lú- ia : mors íl-li ultra non do-mi-ná-bi-



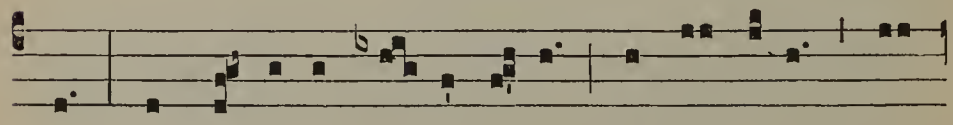
tur, alle-lú- ia, alle- lú- ia.

This melody is in the eighth mode. It sets out resolutely with a brisk movement towards the dominant *do*, which *do*, repeated as many as five times, fixes a first cadence on the tonic *sol*. But the melody does not remain long in this tonality. *Si* appears shortly, supplants *do*, and leads to a new cadence in *mi*. Although *si* was formerly a common dominant for the third and eighth modes, and is still met with in the course of certain compositions, here it is rather, for the time being, a dominant of the third mode, as it leads to *mi* as a fundamental. This *mi* being the fundamental common to the *deuterus* in its two forms (3rd and 4th modes), the tonic of the authentic (3rd) led up to by its dominant *si* at *jam non moritur* leads on in its turn to the plagal (4th) with its dominant *la* at *alleluia*. The *la* which still dominates the following section to which it serves as a cadence, does not prevent the *deuterus* from keeping on until the last word *ultra*. The cadence in *la* itself, although really proper to melodic formulas of the second mode transposed, is not incompatible with this continuation of the *deuterus* (3rd and 4th modes). As for the sections *non dominabitur* and *alleluia*, there is no doubt that with their cadence in *si* they belong to the fourth mode transposed. After these excursions into varying tonalities, the melody ends where it began, in the eighth mode. It returns there naturally by passing through the dominant *do* which is twice discreetly heard, and descending imperceptibly note by note to the tonic which provides its final resting place.

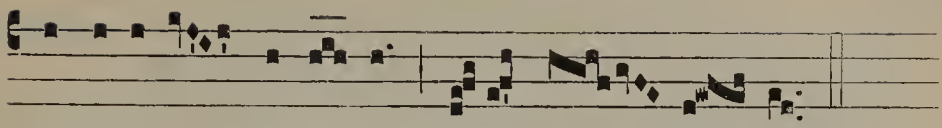
A second example leads to similar conclusions.



Stá- tu- it * é- i Dó- mi- nus · te- staméntum pá-



cis, et prín-ci-pem fé- cit é- um : ut sit íl-li sa-



As far as *fecit eum* the dominant and tonic are those of the first mode to which the piece belongs. From *ut sit illi* onwards a modulation is developing; *do* becomes the dominant and *la* the tonic. On the word *dignitas* we thus get a real cadence of the second mode transposed, rhyming with the more important word *pacis*. The melody is launched on its way once more by its initial note, mounts to the fifth which again becomes its dominant, and finally descends again to its fundamental, ending its course majestically on the tone with which it began.

What has been said of Gregorian tonality hitherto is amply sufficient to display its musical wealth. It supplies the liturgical chant with the means of varying its compositions *ad infinitum* and expressing every lofty thought and feeling in a truly marvellous way. Inflexible in the natural progression of its intervals, it endows the melodies with a character of dignity and sacredness which is perfectly appropriate to the holiness of the house of God.

" The sacred chant, " as Dom Mocquereau truly says, " appeals to the higher part of the soul. Its beauty, its nobility depend in large measure on the fact that it borrows nothing, or the least possible, from the world of the senses. If it passes through them it does so without tarrying to parley, for it has nothing to say to the passions or the imagination. It can voice terrible truths, express forcible sentiments without ever departing from its characteristic restraint and simplicity.

" Modern music can be the mouthpiece of violent and gross passions (though there are great exceptions as we know); it may even give birth to such; whereas plainsong cannot be thus abused. It remains always wholesome and serene, it does not act on the nervous system nor seek to waken a response in that fallen world of which it refuses to make the least use.

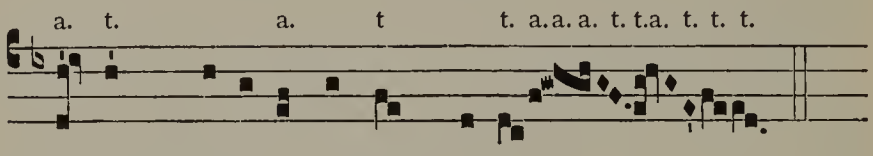
" With its frank tonality and entire absence of chromatic progressions, expressing incomplete notions by semitones, it seems incapable of representing anything short of perfect beauty, pure truth. The ear which has once become attuned to its wonderful freshness can no longer bear to listen to those soft airs which infect with a sort of sensualism even the very music which is meant to be expression of heavenly love. There is something angelic in the rigidity of the plainsong scale, impervious to the least shadow of alteration. " (1)

(1) *L'Art grégorien, son but, ses procédés, ses caractères, Solesmes, 1896.*

Anyone will endorse this verdict, who, by study and constant practice has become imbued with the spirit of the chant.

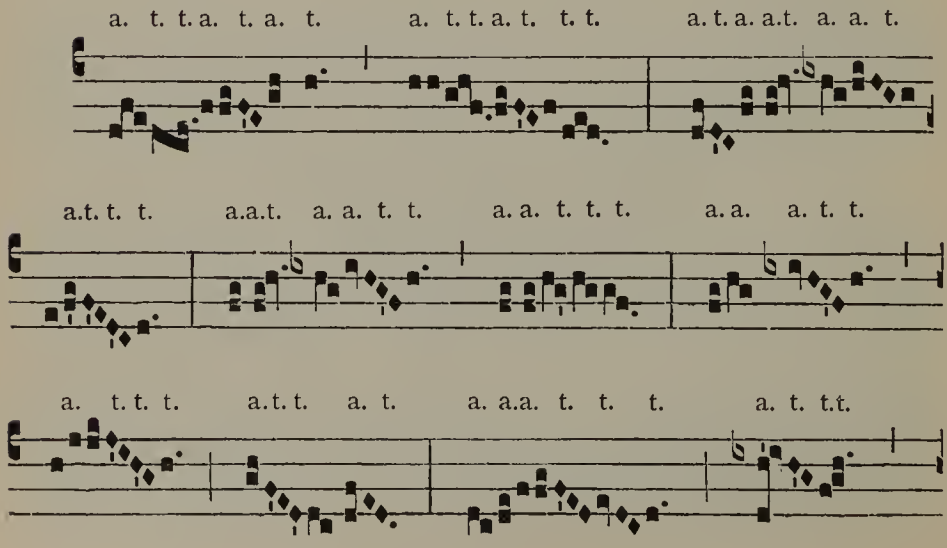
The following exercises aim at equipping the pupil with a knowledge of the melodic forms proper to each tonality. The teacher will be able to multiply these exercises by choosing from the chant books certain characteristic melodies, not too difficult of comprehension. Each lesson should provide an opportunity of revising what has been mastered up to the present. The teacher should question the pupils on the intervals, modes, tonic, dominant, scales, etc. First of all the exercises are to be sol-faed, then vocalised in whatever form he judges best. Whether he is sol-faing or vocalising them, the student must accompany the rhythmic combinations with suitable gestures of his hand as in the earlier lessons, without for the moment experiencing the need of going deeper into the subject of rhythm, We shall endeavour to facilitate his task by marking the arses and theses in the exercises.

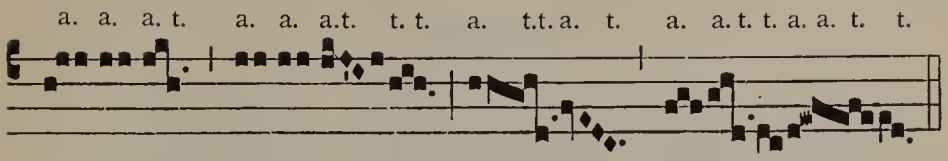
First Mode. = *Typical Melody.*



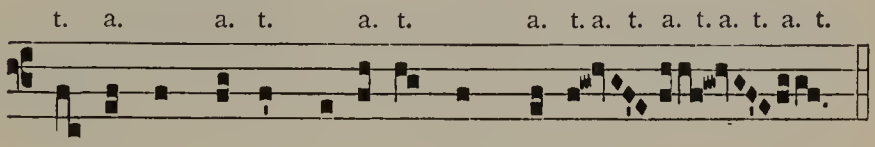
Pri-mum quaéri-te régnum Dé- i.

EXERCISE.



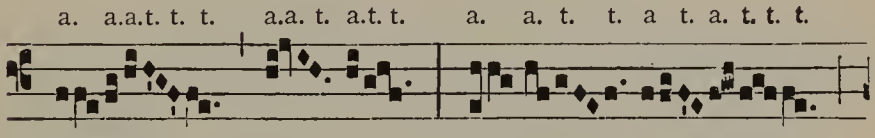


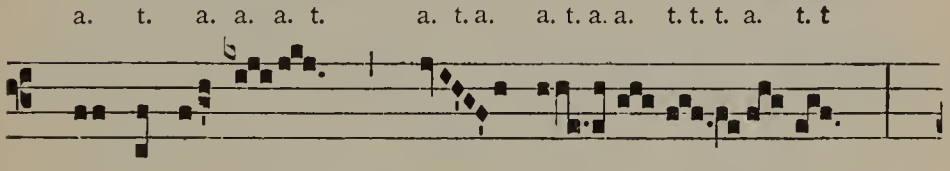
Second Mode. = *Typical Melody.*

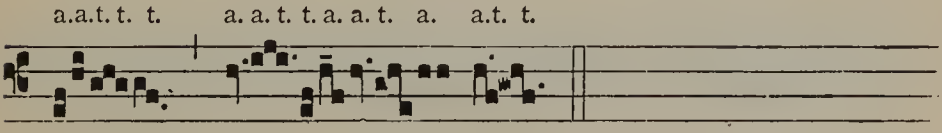


Se- cúndum autem símí- le est hú- ic.

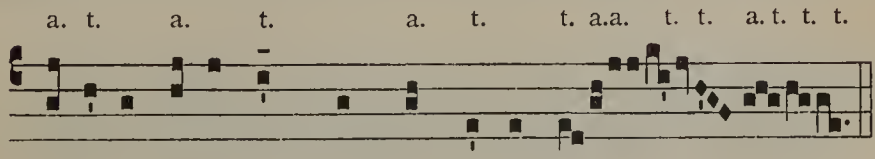
EXERCISE.





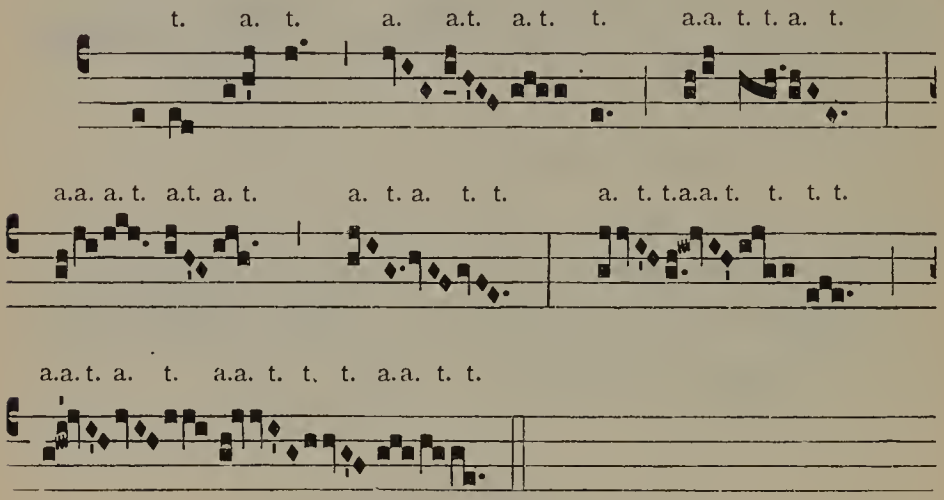


Third Mode. = *Typical Melody.*

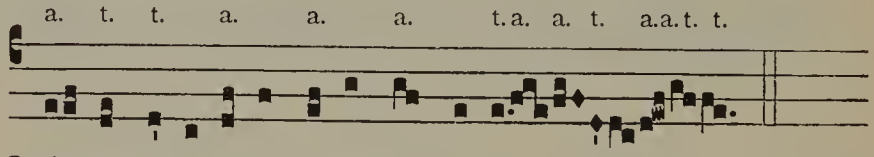


Térti- a dí- es est quod haec fácta sunt.

EXERCISE.

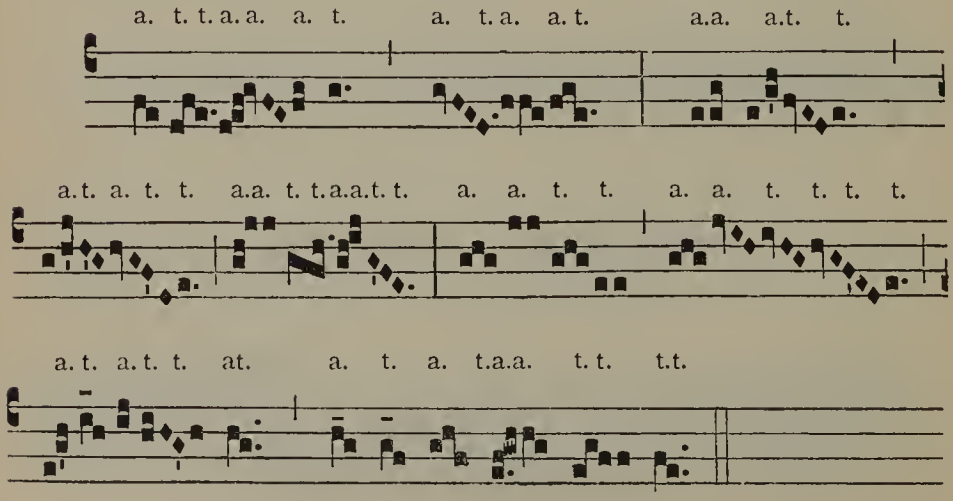


Fourth Mode. = *Typical Melody.*

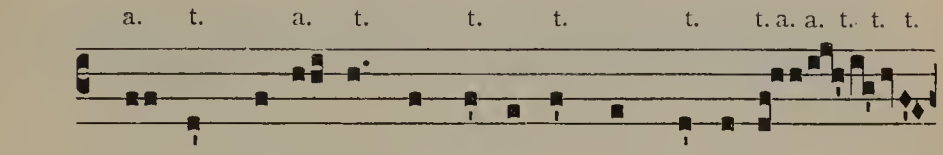


Quár-ta vi-gí- li- a vé-nit ad é- os.

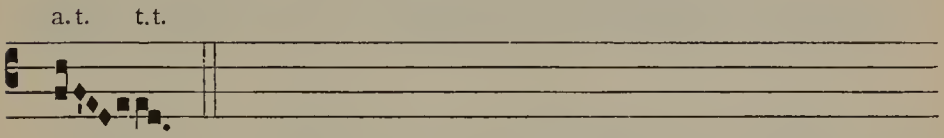
EXERCISE.



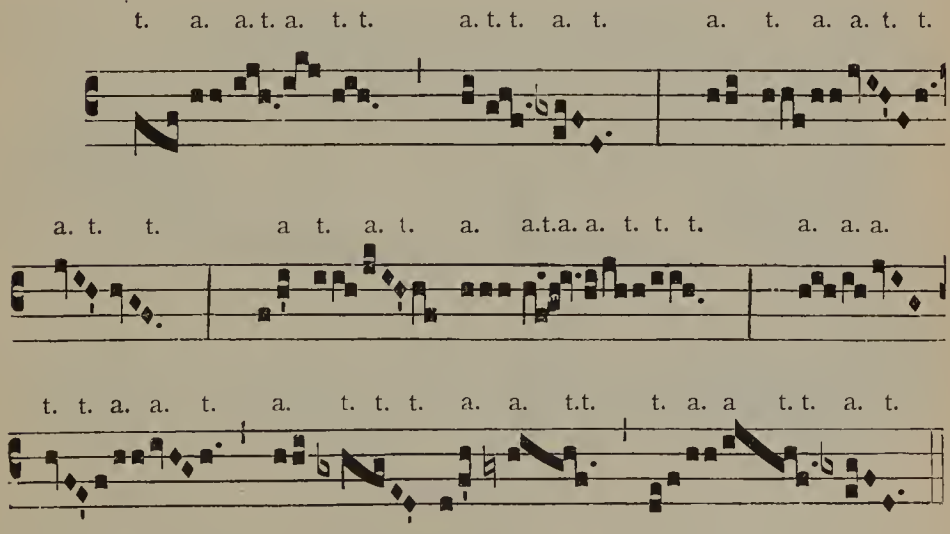
Fifth Mode, = *Typical Melody.*



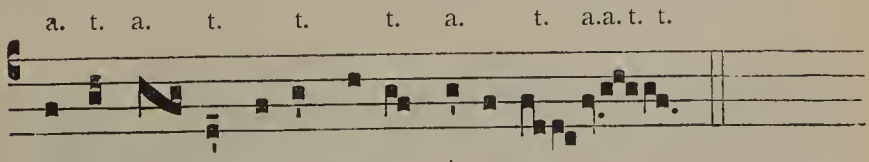
Quínque prudén-tes intra-vé-runt ad núpti- as.



EXERCISE.

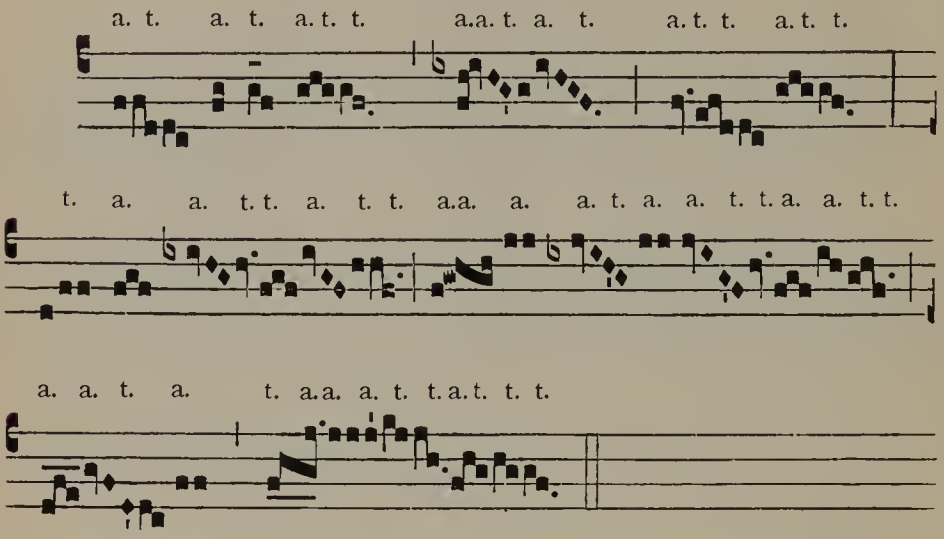


Sixth Mode. = *Typical Melody.*

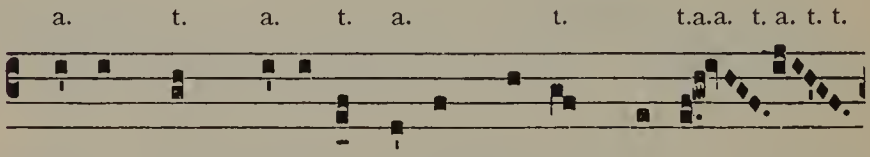


Séxta hó- ra sé-dit super pú-te- um.

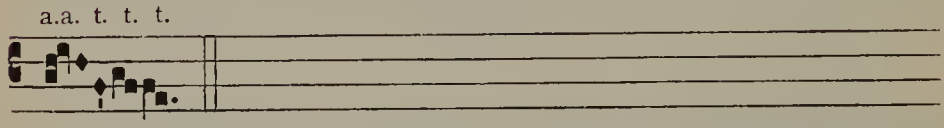
EXERCISE.



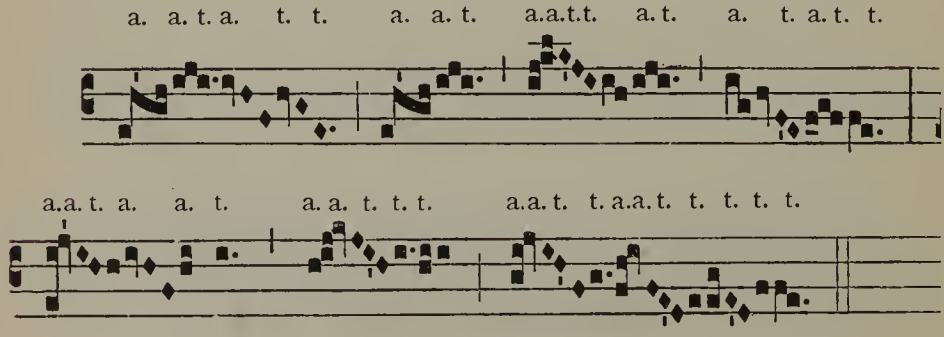
Seventh Mode. = *Typical Melody.*



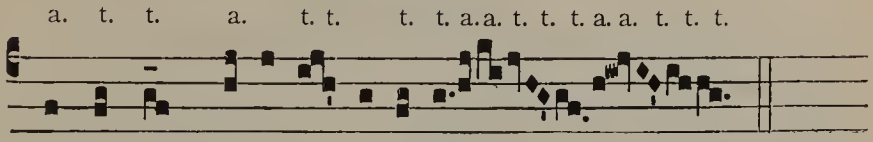
Séptem sunt Spí-ri-tus ante thró-num Dé- i.



EXERCISE.

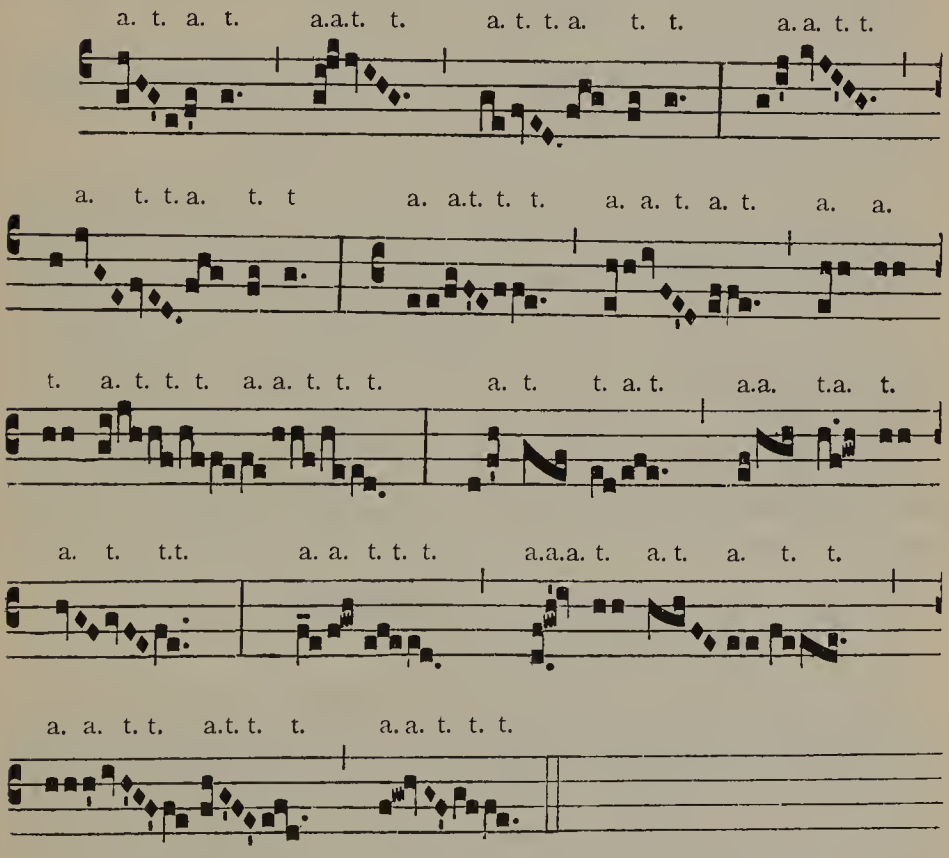


Eighth Mode. = *Typical Melody.*



Octo sunt be- a-ti- tú-di-nes.

EXERCISE.



CHAPTER II.

The Singing of the Psalms. (1)

Tonality of the Psalms. Psalmody. The component Parts of the Verse. Table of the Eight Tones. The Dominant and the Final. Manner of adapting the Text. Fixed Cadences : variable Cadences. Cadences of One Accent and Cadences of Two Accents. The Sole Rule. Intonation : Tenor : Flex : Mediant : Termination. Tonus peregrinus. *Solemn Mediants.* Tonus " in directum ". *Remarks. The Choice of Pitch.*

To complete what has been said regarding Gregorian tonality, and avoid the necessity of recurring to the subject later on, the needful chapter on psalmody will be inserted here.

The chanting of the psalms was always closely connected with that of the antiphons repeated at the end of each one, and formerly intercalated even between the verses. As these antiphons were written in any of the eight modes which we have just examined, according to the meaning of the text or the choice of the composer, it was necessary for the harmony of the whole to compose as many musical formulas for chanting the psalms as there are modes.

Psalmody is the singing of the psalms and canticles of the Church. The psalms are divided into verses and each verse into two parts or hemistiches, separated by an asterisk * in the liturgical books.

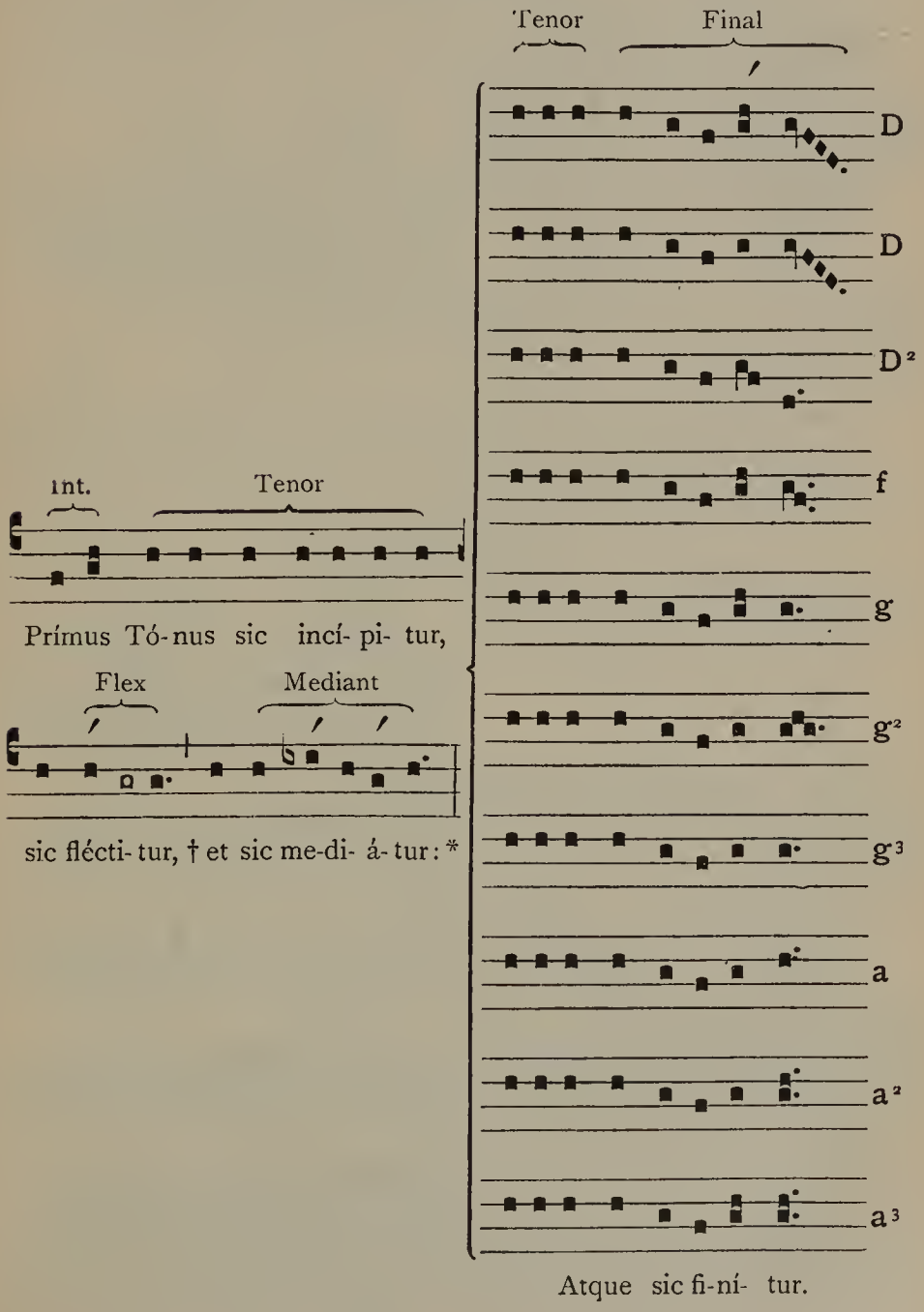
1. Dixit Dominus Domino meo : *
2. Sede a dextris meis.

Some verses have a supplementary subdivision indicated by a †. In every complete psalm-formula we must distinguish : *a*) the *intonation* (*initium*, *inchoatio*) ; *b*) the *tenor*, dominant or reciting-note; and *c*) the *cadences*, to the number of two : the first divides the verse in the middle, and is therefore called the *mediant* (mediatio); the second ends the verse and is known as the *termination* or final cadence. In the course of the tenor and before the mediant comes the little cadence called the *flex*. This is only used when the extra length of the verse and the meaning of the text

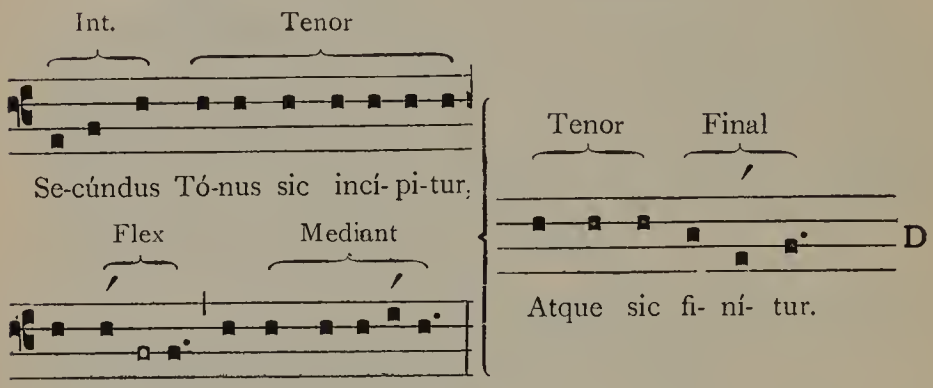
(1) For a complete study of this important and difficult subject, consult " *Petit Traité de la Psalmodie traditionnelle d'après l'Edition Vaticane*," *par les Bénédictins de Solesmes. (Desclée, Tournai).*

demand it. The following are the complete formulas for chanting the psalms, according to the Vatican Edition.

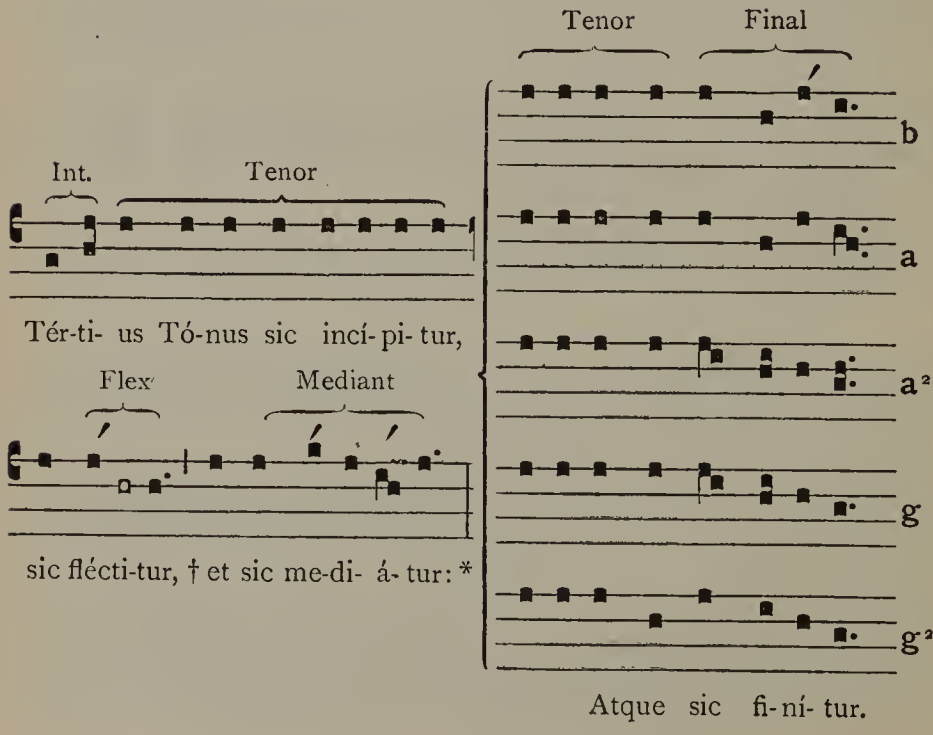
First Mode.



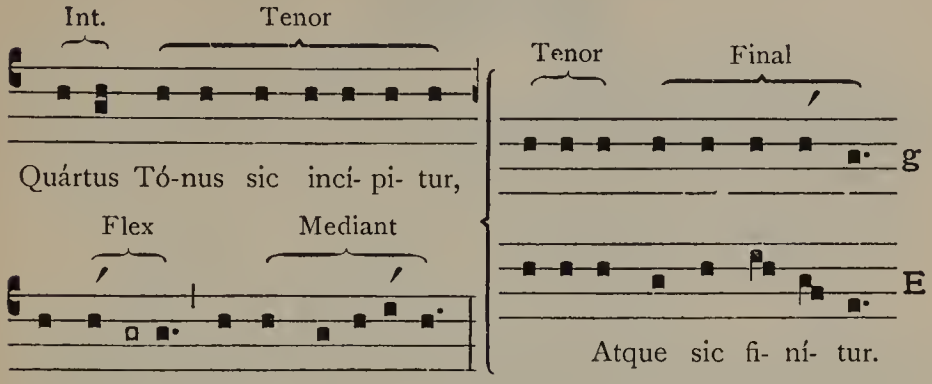
Second Mode.



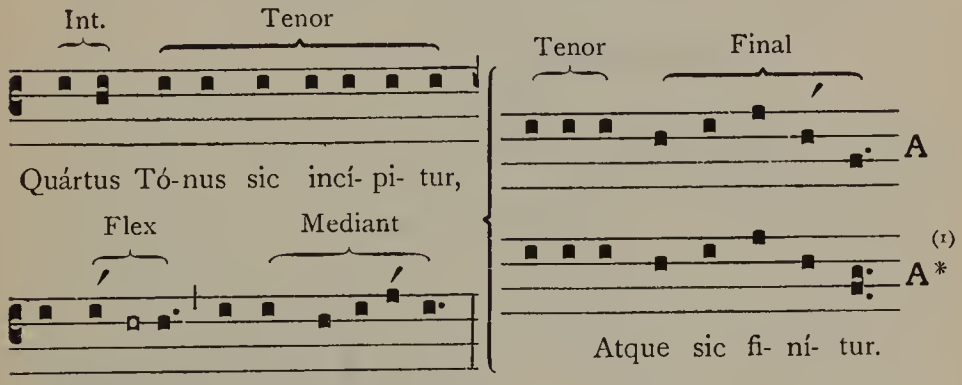
Third Mode.



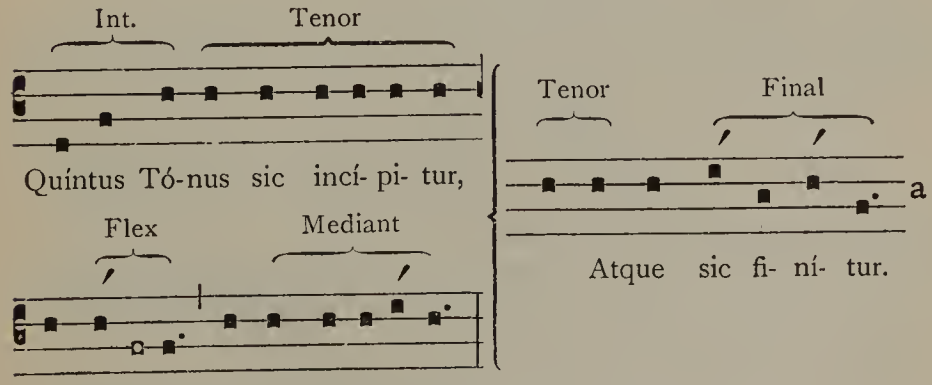
Fourth Mode.



Fourth Mode, dominant *re*.

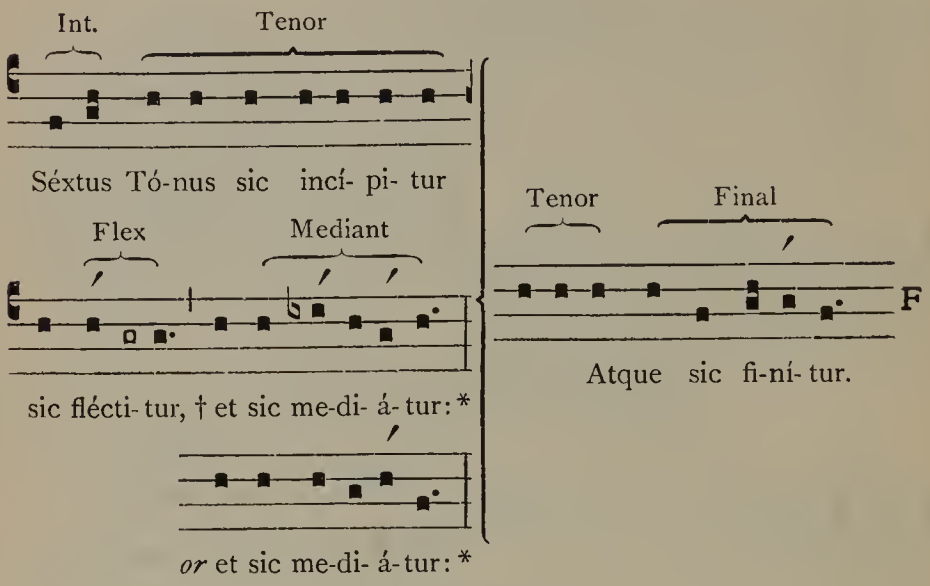


Fifth Mode.

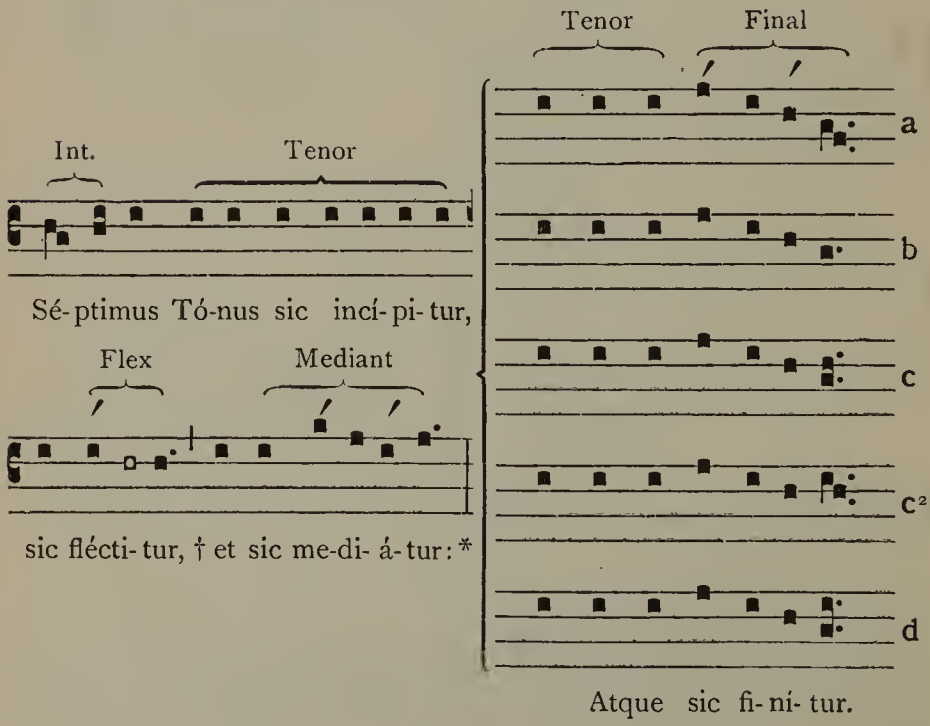


(1) When the antiphon is marked "Fourth Mode A*" this means that the cadence A* can be used *ad libitum* instead of cadence A. But on closer examination it becomes clear that this formula A* can never be employed, on any hypothesis, except for the last half of the verse *sicut erat* and for leading on to the resumption of the antiphon. In every other half verse A must be used.

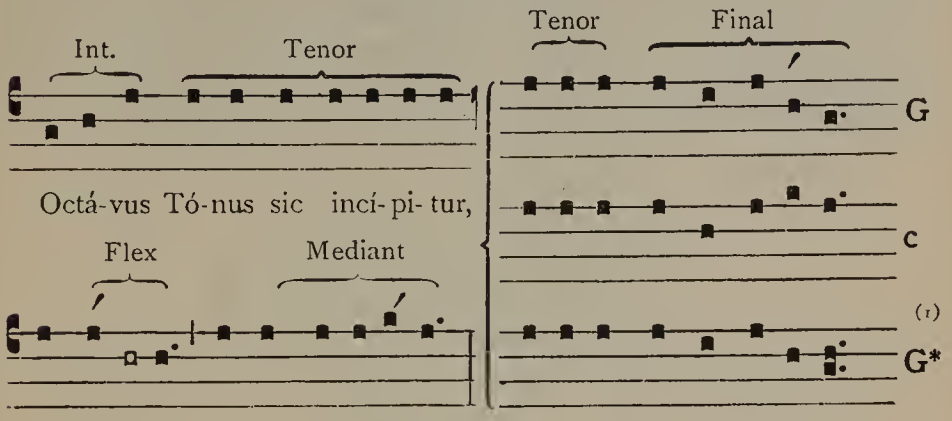
Sixth Mode.



Seventh Mode.



Eighth Mode.



The dominant of the psalm is the same as that of the tone to which it belongs.

The psalm formulas of the first, third, fourth, seventh and eighth tones possess more than one final cadence. They were composed not so much for the sake of variety as in order to maintain such a close connection between the psalm and the antiphon that they should form but one thing. The singer is not therefore free to take the first cadence that comes, he must adopt the one which best fits in, musically, with the resumption of the antiphon. In actual practice this rule presents no difficulty, as the chant books always supply the end cadence of the psalm required by the antiphon and corresponding to it.

The whole secret of psalmody is to know how to adapt the various psalm formulas to the different verses of each psalm. A uniform method of adaptation is needed, and it should be simple and unmistakeable, seeing that the whole Christian race is called upon to take part in the singing of psalms.

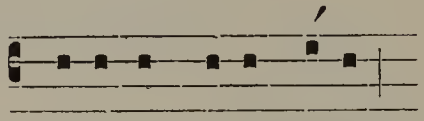
Such a method exists. It is the legacy of the purest Gregorian tradition and has been restored and given back to us by the Solesmes school. Besides being easy and practical, it is also the most reasonable and the most in keeping with the principles which govern the interrelation of words and music in the chant. It comprises one single very simple rule which serves not only for the chanting of the psalms, but also for the liturgical recitatives such as Collects, Epistles, Gospels, Prophecies, Lessons, etc.

(1) Apply here what was said above in the note to p. 49. When the antiphon is marked "Eighth Mode G*" this formula may be used, but only for *sicut erat:* elsewhere it must always be G.

Before stating this rule, we may first set aside those musical forms which admit of no modification, whatever the nature of the syllables corresponding to them; as for example, the intonation or *initium* (beginning) of the psalms with which we shall deal shortly.

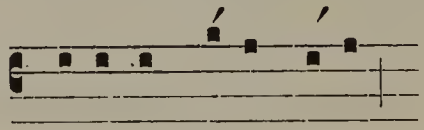
There are two sorts of psalm cadences for the mediant as well as for the termination:

the cadence of one accent:



Dómi-nus Dé- us mé- us

and the cadence of two accents·



Dómi-nus Dé- us mé- us

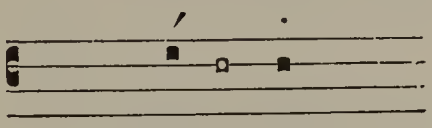
the first being made up of two notes, the second of four. Both are based on a syllabic formula called the *tonic spondee*, i. e. a word of two syllables with the accent on the first. The cadence of one accent is simply known as spondaic, while that of two accents, comprising two spondees, is called dispondaic. These two species of cadences were reckoned on the spondee because this kind of word, though it only has two syllables, forms a complete rhythm; and perhaps also in part because the spondaic type is that which most often occurs in the middle and at the end of the psalm verses.

As long as the text consists only of spondees accented on the penultimate, whether in a word of two syllables or more than two, the adaptation of syllables to notes will take place of itself. By simply singing the notes as they come, the accented note is bound to correspond with the accent of the text. When, however, a dactyl (proparoxyton) occurs instead of a spondee (paroxyton) it is quite a different matter. It is here that the difficulty begins, and here that the sole rule of which we spoke may be so usefully applied. There is a dactyl for the mediant or the termination each time that the last accent is followed by two atonic syllables. Exs. *Dóminus, súper nos, Jerúsalem.*

The sole rule. This consists in changing the musical spondee into a musical dactyl by making the accented note coincide with the tonic accent of the dactyl and singing the following note twice instead of once to the two post-tonic syllables of the dactyl.

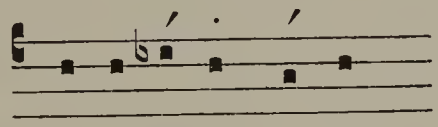
The first of these two notes, often called the " additional " or " supplementary " note and corresponding to the penultimate of the dactyl, is marked white or hollow in the examples given below to show how this operation is carried out. Thus the original musical mould is only stretched, not broken, whilst the rhythm of the cadence is preserved. According to this rule all psalm cadences will be spondees or dactyls; no others can exist.

Spondee and dactyl cadences of one accent:



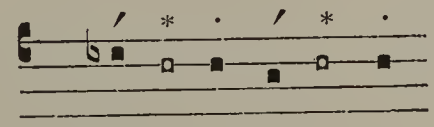
Dé- us
Dó-mi- nus
es tu
su- per nos
vivificá- vit me
vivífica me
Sí- on
Jerú- sa- lem

Spondee cadences of two accents:



in- i-mí- cos tú- os
Dó-mi- nus ex Sí- on
Dé- us mé- us
vi- ví- fi- ca me
pá- cem de te

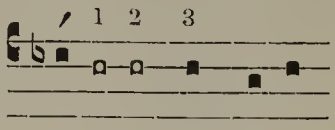
Spondee or dactyl cadences of two accents:



Dó-mi- no mé- o
implé- bit ru- í- nas
pú- e- ri Dó-mi- num
vivi- fi- cá- bit me

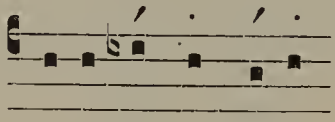
As the cadences can only be spondees or dactyls, whenever more than two syllables occur after the accented one, there should

be no attempt to make this accented syllable coincide with the accented note,



sté- ri-lem in dómo

but the musical cadence will preserve its original spondee form as follows :

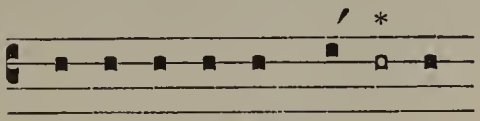


sté-ri- lem in dómo

To seek to make the note coincide with the accented syllable at any price, and when they are too far apart, is to break the musical mould which cannot contain so many syllables, thereby destroying the rhythm. The musical spondee, on the other hand, preserves both accent and rhythm. The accent of *stérilem* which the singer should observe in passing, as it does not occur immediately before the *si* flat but is separated from the latter by an intermediate syllable, remains uninjured, and the musical cadence keeps its rhythm by keeping its form.

The method of psalmody which we have just demonstrated at somewhat greater length than our Spanish author, completely ignores what are called " broken " mediants. The Spanish text-book does not even so much as mention them. These mediants, unknown in the old Roman psalmody, cannot properly be called cadences at all, since they lack the essential cadential *rest-note.* They remain as it were suspended on the higher note, and one must await the continuation of the psalm verse before the sense of surprise which they engender is dispelled, and the wavering psalmody made to return to its ordinary course, from whence it seemed to have momentarily strayed. It may be added that from a practical point of view broken mediants make the psalms more difficult to sing, especially when, for the sake of consistency, they are introduced with every tone. This is all we shall say of a species of mediants foreign to our plan and only mentioned to be passed over. We hasten to end this section on psalm cadences by reverting to the one simple æsthetic rule for Roman psalmody and applying it to the Hebrew monosyllabic words.

Hebrew words are accented exactly like Latin in reading, as the breviary and chant books indicate; monosyllables always coincide with the last note of the cadence:



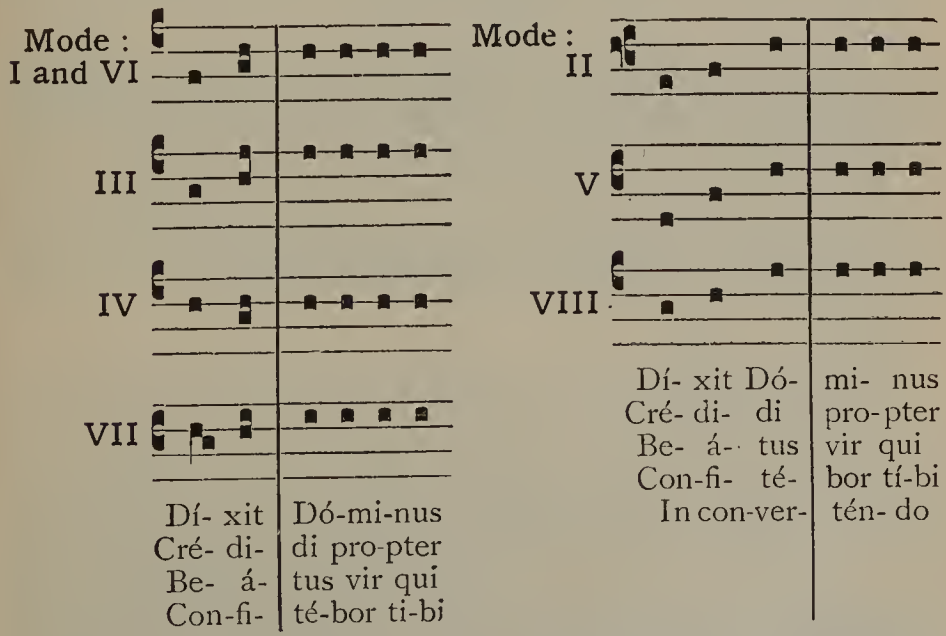
Dó-mi- nus ex Sí- on
pá- cem de te
Dó-mi- nus su- per te
pro- pi- ti- á- ti- o est

In singing *propitiátio est*, one should bring out the tonic accent *a* prominently and avoid forcing the voice on the high note corresponding to the syllable *o*.

We have now to speak of each section of the psalm verse in particular.

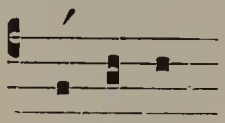
Intonation.

This is a melodic formula which serves as the bond or transition between the end of the antiphon and the dominant of the psalm. It comprises two or three notes or groups of notes adapted to as many syllables. The following is the formula of intonation proper to each tone:



The first two syllables of the verse are here seen to be adapted to the intonations of two notes or groups of notes; the first three syllables are adapted to those of three notes.

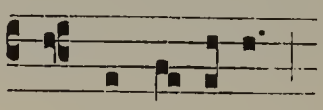
There is no exception to this rule, but in order avoid all misunderstanding it may be remarked that the melody only influences the material arrangement of the notes without having any effect on the accent of the word. One must therefore sing:



Cré- di- di

and not *credídi.* To avoid this fault it is necessary to pass gently over the notes of the unaccented syllable, but without taking anything away from their duration.

The formulas of intonation above given are common both to the psalms and gospel canticles, *Benedictus*, *Magnificat* and *Nunc dimittis*, except the *Magnificat* of the second and eighth modes, in which the intonation is as follows:



Magní- fi-cat *

The intonation is made at the beginning of the first psalm at all the Hours, even in the Ferial Office and the Office for the Dead. It is repeated at the beginning of each psalm when several are sung under one antiphon, provided that each ends with the *Gloria Patri.*

All the other verses begin *recto tono*, i. e. on the reciting-note: But in the three Gospel Canticles: *Benedictus*, *Magnificat* and *Nunc dimittis* the intonation is made at every verse for the sake of solemnity.

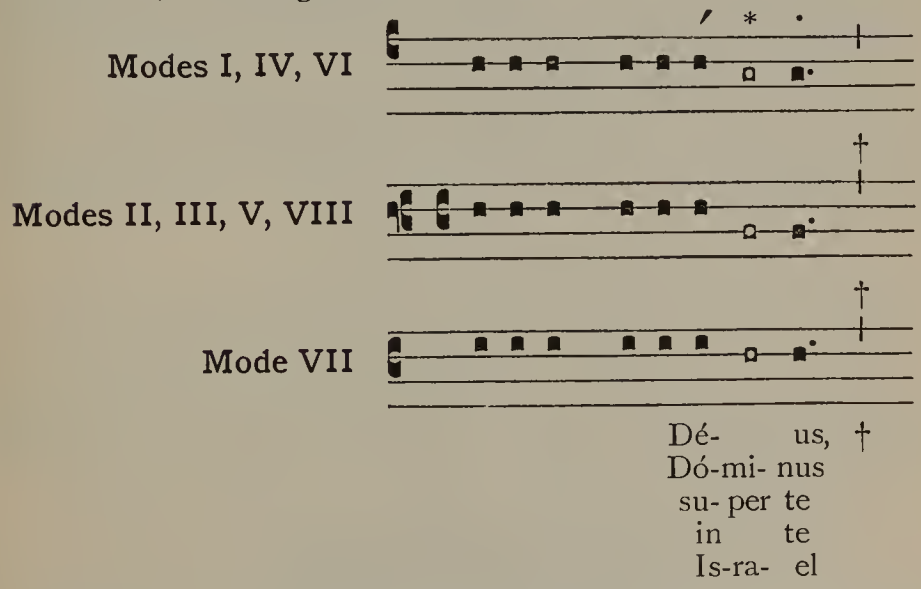
Tenor.

The tenor, dominant, or reciting-note is made up of all the notes sung at the same pitch from the intonation to the mediant and from the mediant to the termination. The dominant on which the psalm is sung is none other than that of the tone to which it belongs. This constitutes a further proof of the important part played by this note. To render the tenor properly it is only necessary to observe the laws of good reading and particularly the law of accentuation; for it is upon the text that the notes depend for their value and strength; the text it is which gives them life and energy and well-balanced phrasing. It is important that the tempo of the tenor should be sufficiently

animated to carry the singers as far as the mediant at one vocal impulse, and from the mediant to the end of the verse, without taking breath; although the psalms should never be chanted so fast as to lose the tranquil prayerful character which properly belongs to them. One should slow down slightly in approaching the cadences, as if they were marked *cantando*, and sing during the tenor as if *recitando* were indicated. When introduced with discretion this delicate shade of difference between the tempo of the tenor and that of the cadences endows the psalmody with a peculiar charm and variety very apt to kindle fervour and devotion in the soul. The chanting of the psalms is a thing at once so simple and so engrossing that it raises us up in spite of ourselves and becomes at last nothing else but a peaceful meditation on the word of God. (1)

Flex.

The flex (†), when it occurs, allows of a slight interruption in the course of the recitation. It belongs to cadences of one accent and is marked by the melodic inflexion of a major second or a minor third, according to the modes:

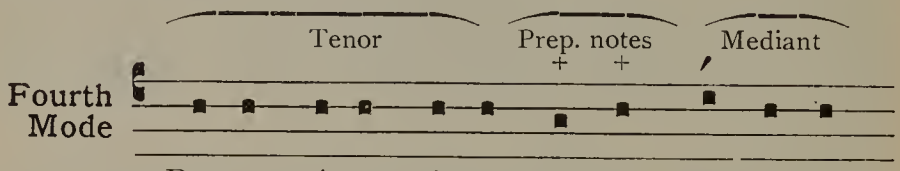


Breath may be taken after the flex if necessary, but only on condition that this is done off the value of the last note which must then be somewhat less sustained.

(1) As regards phrasing, good recitation and the rhythm of the pauses in chanting the psalms, the introductory chapter of " *L'Accompagnement des Psaumes" par le R. P. Dom Jean Hébert Desrocquettes, moine de Solesmes (Desclée, Tournai)*, may profitably be consulted.

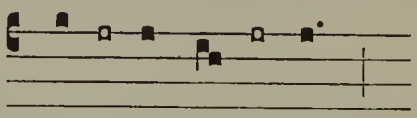
The Mediant.

In order to sing this well one must put into practice what was said on the subject of the tenor and the slight change of tempo made in approaching the cadence. Mediants may have either one or two accents, as will be seen in the table of tones. The manner of adapting the syllables to the notes of the cadences has been sufficiently explained. If, before the accent of a cadence, there are notes or groups of notes called « preparatory », these notes or groups never change their position, but receive the syllables indiscriminately as they occur. (1) Example:



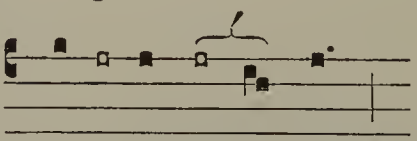
Do- nec pó-nam in- i- mí- cos tú- os
Pá- tri et Fí- li- o
ut pér- de- rent me

When speaking of the formation of dactyllic cadences it was remarked that the weak syllable of the dactyl, e. g. *Dóminus*, immediately following the accented syllable, introduces another note into the melody, often called the "additional" note, and placed as a rule on the same degree as the note following it. We have here to point out an exception regarding the cadence of the last accent of the mediant of the third tone. In this cadence, instead of singing:



pú- e- ri Dó-mi- num *
su- per te *

the accent should be made to correspond with the *do* which precedes the *clivis*, leaving the latter to the atonic syllable *mi:*



pú- e- ri Dó-mi- num *
su- per te *

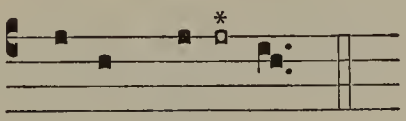
(1) A very simple and practical rule may here be given for recognising psalm cadences at the mediant as well as at the end of the verse. If the melody leaves the reciting-note *going down* this means there is a cadence of one accent, with one, two or three preparatory syllables to follow. If, on the other hand, the melody leaves the reciting note *going up* then a cadence of one or two accents with no preparatory syllables is to be expected.

This adaptation, peculiar to the third mode, is actuated by the fixed place which the clivis occupies on the penultimate syllable, whether accented or not, of the mediant. In fact we are here in the presence of an invariable spondaic cadence in the melody. It can undergo no change without thereby losing its rhythm. Practically the clivis is strong or weak according to the nature of the syllable which it encounters.

After the last note of the mediant, whose value is doubled, there comes the pause marked with an asterisk *. It is difficult to indicate precisely in a text-book the duration of this pause. It ought to come naturally and cannot be measured with mathematical exactitude. Approximately it equals the value of four ordinary syllables or two slow beats.

Termination.

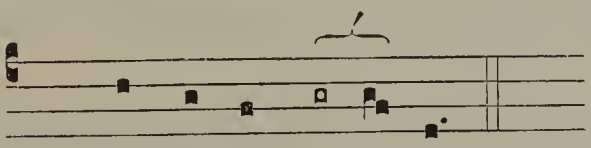
All that has been said of cadences of the mediant applies to those of the termination. Notice that on the last cadences, *a* and *b* of the third tone and on all those of the seventh, the second note of the last dactyl (additional note) is not sung on the degree of the following but on that of the preceding or accented note :



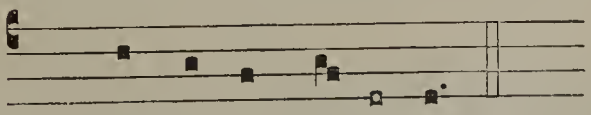
nomen Dómi- ni

In two tones two cases may occur of a final cadence with the accented note anticipated (as above in the cadence of the mediant of the third tone): these are:

I D

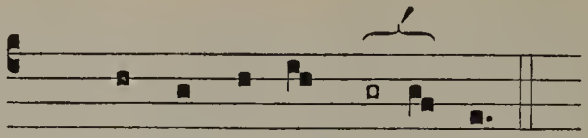


saé- cu- lum saé-cu- li
dormítet qui cu- stó- dit te

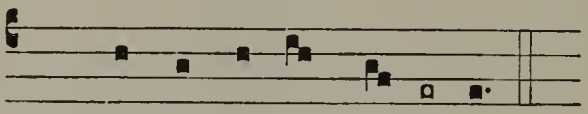


instead of: saé- cu- lum saé-cu- li
dormítet qui cu- stó- dit te

IV E



in saé- cu- lum saé-cu- li
dormí- tet qui cu- stó- dit te



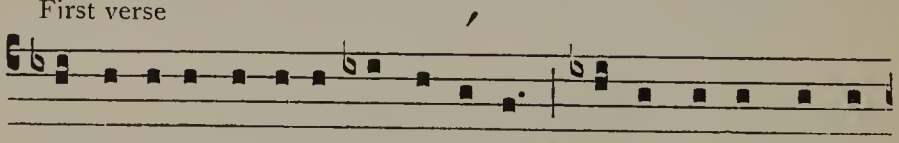
instead of:

in saé- cu- lum saé-cu- li
dormí- tet qui cu- stó- dit te

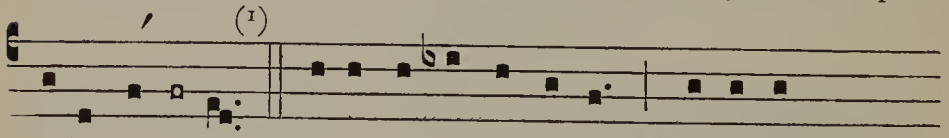
The pause which should be made after the termination, i. e. between two verses and before the resumption of the antiphon, is equal in length to the last note or syllable.

For the psalm *In exitu Israel* whenever it is sung at Vespers, and for the *Laudate pueri* at Vespers and the *Benedictus* at Lauds in certain cases, a special tone is employed, called *Peregrinus*.

First verse

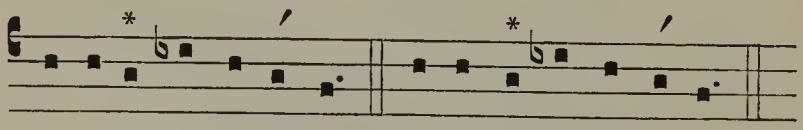


In éx-i-tu Isra- el de Aegýpto, * dómus Já-cob de pó-



pu-lo bárba-ro. Má-re ví- dit et fú-git : * Jordá-nis, *etc.*

The Solesmes editions are authorised to suggest the following authentic mediant:



Isra- el de Aegýpto. Má-re ví- dit et fú-git.

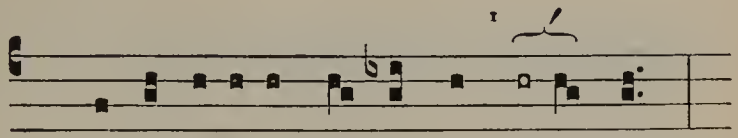
Whichever is used the mediant is of one accent, but with three preparatory notes in the case of the Solesmes version.

(1) Notice here a final instance of the exceptions regarding the additional note to which reference has already been made.

Solemn Mediants.

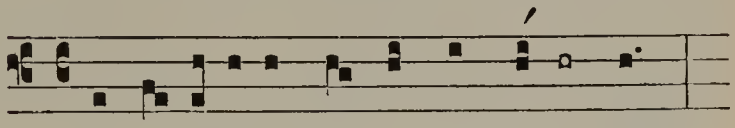
On feast days the following formula may be used for every verse of the *Magnificat* (1):

I and VI



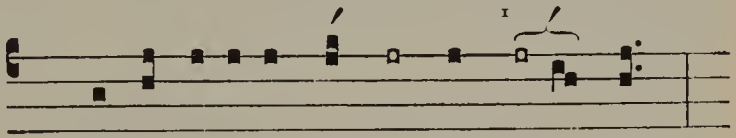
Et exsultá-vit spí- ri- tus mé- us *
mí-hi má-gna qui pót-ens est: *

II and VIII



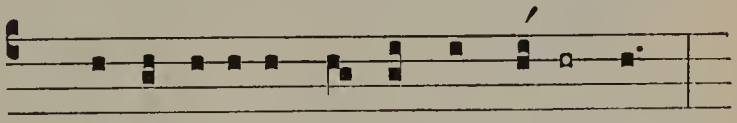
Et exsultá-vit spí- ri- tus mé- us *
má-gna qui pót-ens est: *

III



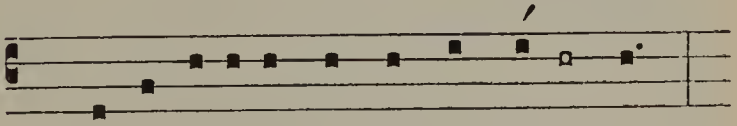
Et exsultá-vit spí- ri- tus mé- us *
má-gna qui pót-ens est: *

IV



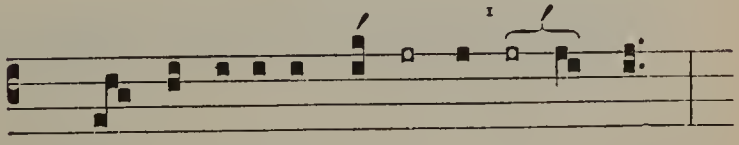
Et exsultá-vit spí- ri- tus mé- us *
má-gna qui pót-ens est: *

V



Et exsultá-vit spí- ri- tus mé- us *
má-gna qui pót-ens est: *

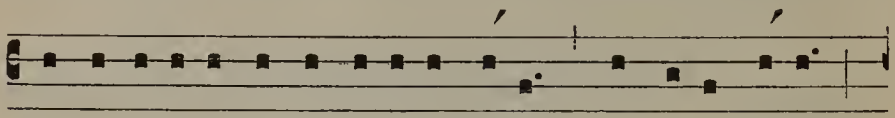
VII



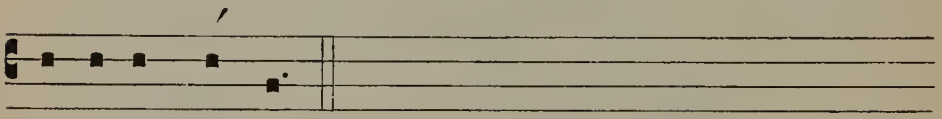
Ma- gní- fi-cat *
Et exsultá-vit spí- ri- tus mé- us *
mágna qui pót- ens est: *

(1) Anticipated accents.

For the psalms which are sung without an antiphon, as in the Prayers for the Dead or after the Litany of the Saints, the following special tone, called *in directum* is employed:



Sic incí-pi- es et sic fá-ci- es fléxam, † sic ve-ro métrum *



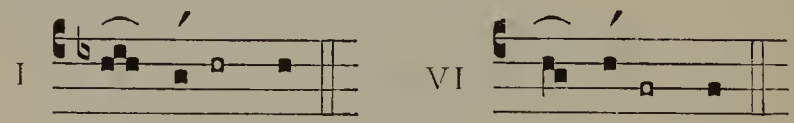
sic autem púnctum.

Remark :

If the text, either of the mediant or the termination, be too short to be adapted to all the notes of the formula, the following rule is applied:

Mediant.

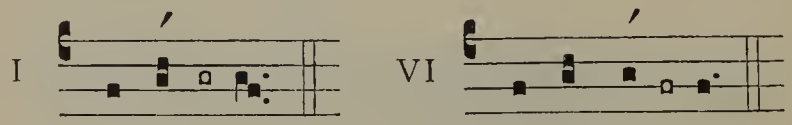
Begin with the dominant and bring together all the notes of the formula on the first syllable as far as the tonic accent which must always correspond with the musical accent:



Qui fá-cit haec. Qui fá-cit haec.

Termination.

Begin with whatever note corresponds logically with the first syllable of the text, counting from the last tonic accent which must always correspond with the melodic accent. As for the notes or groups of notes which have no text to correspond to them, they are simply suppressed:

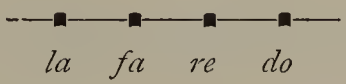


et tímu- i fí- at, fí- at et tímu- i

Choice of Pitch.

The choice of a pitch to be used in the chant depends on the middle range of the voices composing the choir. *La*, *si* ♭, *si* ♮, and even *do* can be adopted for a dominant upon occasion. In singing

the Hours of the Divine Office it is well to keep to one dominant for the psalms and antiphons, so that the reciting note may be the same in all the tones:

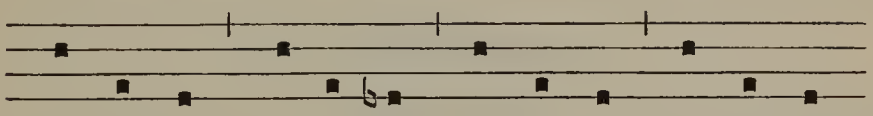


la fa re do

The transition from one antiphon to another without a change of dominant can be made in one of two ways:

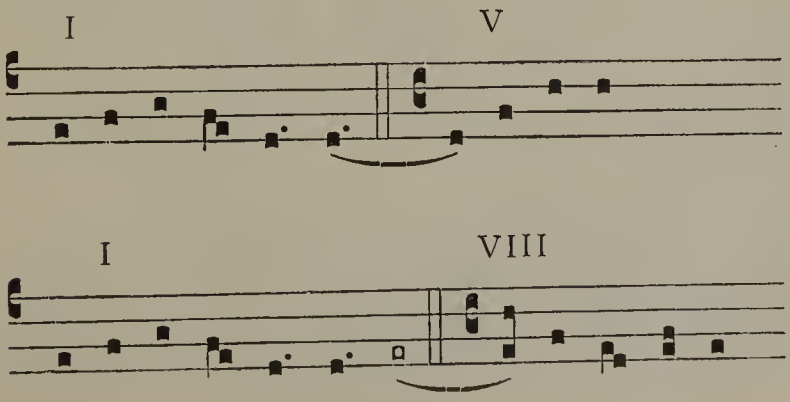
1) The antiphon having been sung, place the dominant of the following passage immediately on the same diapason; then, paying no further attention to the mode in which the first was written, one can go up or down to meet the note with which the second begins.

2) We know that besides the reciting-note or tenor, the notes which are a fourth or a fifth below the dominant, thus established on the same pitch, sound in unison:

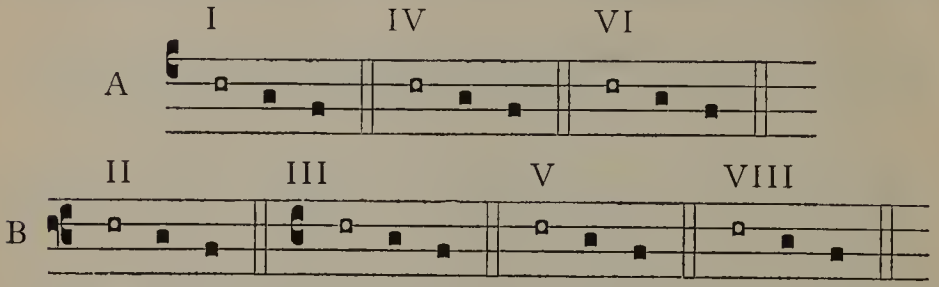


la mi ré fa do si re la sol do sol fa, etc...

Most of these notes play the part of dominants or tonics according to the modes. If the new antiphon begins with one of them, the transition presents no difficulty, the first note being sung as if this second antiphon were continued in the same tone as the preceding one :



As for *the second and third notes below the dominant* they meet on the same pitch in the *first, fourth* and *sixth modes* (see ex. A), as well as in the *second, third, fifth* and *eighth* (see ex. B).:



The fourth mode *transposed* (so-called), as also the seventh, belong to those of the first group (A) as regards their *second note* (a whole tone) below the dominant; in their *third note* (minor third) they rank with those of the second (B). The same procedure as was adopted for the fourth, fifth and dominant, can be applied to all these three notes when passing from one antiphon to another.

CHAPTER III.

Rhythm.

Preliminary Notice. What Rhythm is : its Matter and Form. Arts of Rest and Movement Arts. What determines the Form of Rhythm. Elementary or Simple Beat Rhythm. Arsis, Thesis, Compound Time. Simple Rhythm with Compound Time. Neutrality of the Groups. Composite Rhythm, by Juxtaposition, by Contraction. The Theses, masculine and feminine. The rhythmic Ictus. Difference between Accent, Impulsion and Ictus. The tonic Accent in Relation to Rhythm. Indivisibility of the Simple Beat. Fixed Rhythm and Free Rhythm. The Time-bar. Syncopation. Accidental Features of Rhythm.

Before entering upon the study of rhythm in plainsong, it is well to remember that Gregorian chant possesses a life of its own which by its very nature sets it quite apart from figured music, and also that the Latin language which accompanies it and whose rhythm it has espoused, differs from modern languages in very many distinct features. Having made this first observation, a second immediately suggests itself. We cannot proceed to apply general laws of rhythm directly to the chant without first studying rhythm by itself " bare of all adornment of melody or

diction." (1) "This study is the more necessary in our day because so many musicians and mensuralists now treat as absolute laws of rhythm certain theories which can really only be applied in a special and limited way to a single language or a single type of music. The preliminary work of the student must be to disembarrass rhythm from the subsidiary matter with which it is enveloped and surrounded, as this causes its true nature to be mistaken and misunderstood." (2)

We shall begin by defining rhythm; it will be easier thereafter to understand the explanatory details which are to follow regarding its form and matter.

Rhythm is the order of movement.

Its matter consists of the sounds and movements of bodies; its form is the order in which these sounds and movements are placed in relation to one another. We can reduce the matter of rhythm to the sound and movement of bodies because there is no question here of regarding rhythm as a factor of all the arts in general, but only as it occurs in the definite category of movement arts.

"The ancient Greeks grouped the six arts as follows :

1) Architecture, sculpture, painting.

2) Music, poetry, dancing or orchestics.

"In the first triad the beautiful as the end of art is realised statically and in repose; its different elements are brought together in space; it is not represented in a developing series but as fixed in a single moment of its existence.

. . . . . .

"In the second triad the beautiful is realised in a state of movement, by a series of elements in time. The first three, the arts of rest, have relation to *space*, the second three, the movement arts, have relation to *time*."

Once this definition is established, we can proceed to the elucidation of musical rhythm, first setting aside, however, what lies outside the scope of our original principle. We laid it down that the form of rhythm sets up such a correlation between its different elements as to weld them together into a single whole or rhythmical entity.

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(1) This study of rhythm in itself, separate from text or melody, can only be made here after a very summary fashion. The subject is developed with the fulness and authority it deserves in the *Nombre musical grégorien*.

(2) The passages placed in inverted commas in all these chapters on rhythm are quoted verbatim from Dom Mocquereau.

Would it be consistent with this fundamental principle to make rhythm consist, for example, in a progression of sounds, whether rapid or slow, loud or soft, or in the phonetic quality of their resonance? Would it even give a complete idea of rhythm to say that it connotes a series of sounds placed in juxtaposition with no other relationship between them than that of continuity? Assuredly not; since in both these definitions we are not considering the elements of rhythm grouped together and acting in concert under a single governing factor which directs them all to one common end : we are only treating them in isolation and singly, without either a mutual bond of connection or subordination to a superior element. Under the first definition it is only the individual elements of rhythm which are being considered, the qualities which sounds may possess; and under the second only a series of elements capable indeed of constituting a rhythm, but unable to do so until coordinated by the composer's brain into an organic and living whole. Thus considered under their different aspects, what is it that these sounds lack in order to make a rhythm? They lack the primary essential, the *form*, or what Saint Augustine calls the *ars bene movendi* (1), the art of beautiful movement.

What determines the form of rhythm and serves it for a basis? Our own physical, intellectual and æsthetic faculties. However little attention we pay to it, we do recognise in ourselves an assemblage of faculties forming as it were a rhythmic sense which not only feels, hears, judges of and enjoys obvious external rhythms already existing, but allows us to create subjectively other rhythms

(1) The following quotation will shew how ably and clearly Mgr. Norbert Rousseau has explained the relationship which rhythm sets up among sounds. "Between a set of sounds in juxtaposition and a true sound rhythm there is the same difference as that which exists between a heap of stones geometrically arranged and a group of intelligent beings formed into a true society in the philosophical sense of the word. In the first case the elements carefully brought together may constitute a symmetrical form agreeable to the eye, but only as a physical grouping of lifeless objects having no bond of relationship among them. In the case of a social union of living elements it is quite otherwise. Here there exists a real moral bond made up of the common aim, the common means taken to attain it and the impetus provided by a single governing factor, endowing this social entity with formal existence. Thus in the grouping of rhythmical sounds there circulates a real social lifeblood which, by the composer's inspiration, unites all the elements to one predetermined harmonious end by employing the qualities we know : viz. duration, strength, melody, timbre, harmony. It was with this thought in mind that the author of *le Nombre musical*, in speaking of the neumatic groups of notes, remarked on their "eminently social character". Rhythm is therefore no mere arrangement of division or distinction but a harmonious and orderly fusion of sound-movements". *Ecole grégorienne de Solesmes*, p. 69.

which are objectively non-existent. In order to do this, the rhythmic faculty seeks examples or analogies in the movements of bodies, i. e. in the innumerable rhythms which nature offers us. What constitutes the complete movement of a body is the passage of that body from activity to repose. We say that we have taken a step, when, after having lifted the foot, we put it down again. What constitutes a complete movement of the same sort in music? It occurs when the connection between two sounds is such as to endow the one with the stamp of effort, spring, departure, and the other with that of rest, droop, arrival. The second must be the natural complement of the first; since, as we have just said, every movement presupposes an effort setting in motion, and every effort involves a relapse and rest coming after it. This close relation between two sounds, one of which is the point of departure and the other the point of arrival, while together they make one sound movement — this it is which is the very beginning of musical rhythm.

Elementary or Simple Beat Rhythm.

Only two beats are needed to form a rhythm, one for each of the two parts of which it is composed. Example :

Sing through these three groups of sounds, these three rhythms, several times without interruption, in such a way that the two sounds of each group are produced on any one note or else with one of the vowels, but without having recourse to words for the moment; being careful to give each one its proper value and to accompany it with a gesture of the hand in the manner indicated above. By doing this one gradually becomes conscious of a sense of rhythm born or more properly reawakened in oneself, and discovers the close relationship existing between the elements of the two sounds; the one a short light impulse and spring, the other broad and heavy, drooping down to rest in a kind of footfall which is provisional at the end of the first two rhythms and final on the last one. The first part of the rhythm is called *arsis*, the second *thesis*. The alighting place, indicated by a short vertical stroke (vertical episema) under the second note, is called the *rhythmical ictus*. (1)

(1) In this simple beat rhythm the ictus marks the conclusion of the elementary rhythm, just as the quarter bar marks the end of the section or composite rhythm, the half bar the end of the member rhythm, and the whole bar the end of the period rhythm.

The preceding example shewed us the genesis of rhythm; a second will enable us to watch its development:

Instead of the isolated arsis and thesis beats of the first example, this second instance offers us groups of notes closely linked together without any special rhythmic features.

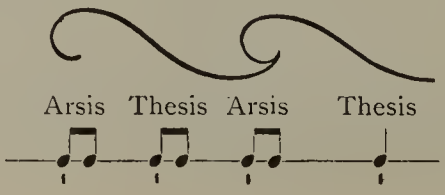
It is possible to regard these groups in two different ways. We may consider them first as so many elementary rhythms. We have here in fact what constitutes the elementary rhythm, the note of *élan* and the note of rest; the note of élan being the one without the ictus whereas the note of rest is the one marked by it. But since in this example the elementary rhythms are indissolubly knit together, whereas in the first example they were separated, the ictus is both the arrival and the departure. On each ictus one rhythm ends and another begins. The rhythmic ictus is thus essentially a note of contraction. All these little rhythms are inseparably knit up to form a rhythmic chain whose links join at the ictus. Does not the line surmounting them itself suggest a chain? The comparison of these elementary rhythm-chains with the similar but detached rhythms of the first example marks a step forward in the development of rhythm.

Compound Time.

A second step forward is made when we consider our groups no longer as elementary rhythms but as compound beats. The notes thus enter into a still closer relationship. Two by two they coalesce to form but one compound beat, and a new and higher unity replaces the unity of the simple beat.

Simple Rhythm with Compound Time.

With more important unities the rhythms become more ample. Two notes have hitherto sufficed to form a rhythm, but henceforth two groups will be necessary: an arsis group and a thesis group. The above example provided us with this new rhythm; we have only to reproduce it here with the addition of the rhythmical attributes marked on the groups.



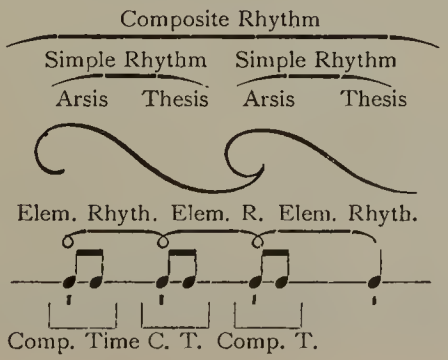
The transformation of simple beat rhythm into compound beat rhythm is obvious. In the latter the simple beats have turned into compound beats, and the elementary rhythms are no longer more than part of a larger rhythm-plan. To obtain a rhythm in compound time it is thus sufficient to arrange two groups in the relation of élan and rest, just as before it sufficed to place two notes in analogous relationship in order to produce elementary rhythm.

The Neutrality of the Groups.

On what principle have we hitherto attributed arsis to the one group and thesis to the other? Could not the contrary have been done as easily? It could, and this provides us with an opportunity of affirming the neutrality—theoretically speaking—of the rhythmic groups. In theory both are equally capable, as we shall soon see, of playing the part now of an arsis, now of a thesis. Here indeed we are plunged into pure theory, and studying rhythm as a mental concept without any idea of melody. In actual practice matters are quite otherwise; the neutrality ceases for the most part, and it belongs either to the melody or the text or to both together to make one group into an arsis and another into a thesis. Although moving in compound time the two rhythms just obtained each constitute a simple rhythm, as each has only one binary arsis and one binary thesis. Simple rhythm with compound time is thus only an amplification or extension of simple elementary rhythm : the difference between them is one of degree, not of kind.

Composite Rhythm.

Just as several simple beats form a compound beat, so composite rhythm is the result of several simple rhythms. The example shows this clearly. It is reproduced here for the third time, with the composite rhythm superimposed on the preceding rhythmical stages. Graphic proofs are always clearest; moreover they enable us to dispense with long explanations :



This diagram speaks for itself. It shows objectively how, from elementary rhythm simple rhythm is reached, and how one rises from simple to composite rhythm. The higher rhythms are so many syntheses of the lower ones. Without absorbing them, the higher rhythms draw together and compress the lower ones into one rhythmical entity.

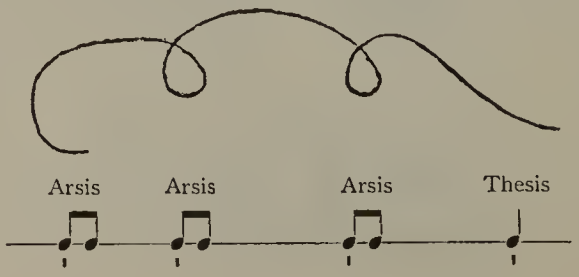
The details thus make up the whole, and it is from the arrangement of the details that the beauty of the whole results; or, to speak more truly, this arrangement is the rhythm itself according to the definition we have given of it. Thus we see the importance of details in the study of rhythm. They are not taken into account in order to give equal importance to each one, treated in isolation and apart, but to make us know better how to blend them into the unity of the whole.

Composite rhythm is made in one of two ways: *a*) by the regular alternation of arsis and thesis, or *b*) by the repetition of several consecutive arses or theses.

The first method is the one we have just expounded. It is composite rhythm by *juxtaposition.* Although closely knit together, the simple rhythms remain distinct, each thesis marking the end of one and each arsis the beginning of another.

The second method is composite rhythm by *contraction.* No term could be more precise. The regular rhythmical order being that after an arsis comes a thesis, each time that several arses or several theses succeed one another, one of them is the blending point of two linked rhythms. The thesis of the preceding rhythm becomes an arsis when considered in relation to the following rhythm. The phenomenon which we noticed in speaking of the ictus occurs again in regard to the whole group, which thus becomes the contraction of two rhythms in compound time, just as the ictus is the contraction of two rhythms in simple time.

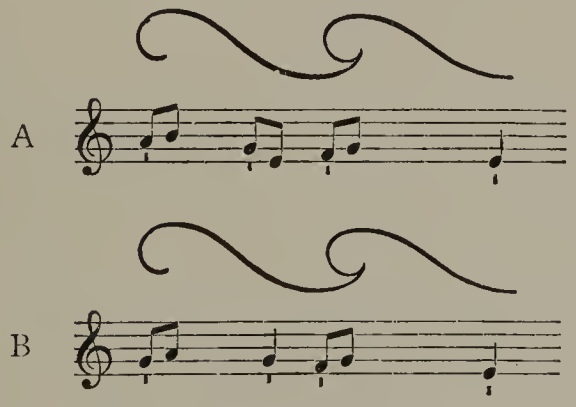
If the alternation of arses and theses is broken, it will transform the above example into composite rhythm by contraction. Make the first thesis into an arsis and immediately our three groups represent a new rhythm:



Instead of two rhythms in juxtaposition, we have now only one single rhythm with three arses. The contraction is made on the second group, which, although theoretically a thesis — since it follows an arsis — has in practice become an arsis.

However accurate this explanation of contraction may be, it is possible to elucidate this second form of composite rhythm in a simpler way still. Why have not the arsis and thesis in compound time the same faculty for development as the arsis and thesis in simple time? Just as the repetition of the simple beat makes arses and theses in compound time, so the repetition of these same arses and theses in compound time makes larger arses and ampler theses of several phases or ictic pulsations. We thus get a single arsic uprush or a single thetic movement comprising several consecutive arses or theses. On every ictus where two arses or two theses meet each other, the élan of the greater arsis is renewed and the movement of the wide thesis continues to diminish. Looked at in this way composite rhythm in its second form is to simple rhythm in compound time what the latter is to elementary rhythm.

It will not be beyond the scope of our subject in this chapter on rhythm in itself if we apply composite rhythm to a melodic fragment :



Here the groups have departed from that rhythmical neutrality in which we first found them. The contours of the melody assign its own special part to each. The rising groups are the arses, the descending ones the theses, since arsis spells uprising as well as spring, and thesis means down-drooping no less than rest.

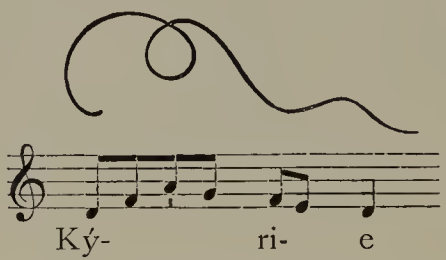
In these examples this alternation of arses and theses is composite rhythm in its first form (by juxtaposition).

Theses : Masculine and Feminine.

One remark remains to be made. In example *B* we have purposely changed the second compound beat of example *A* into

a crochet. The two simple rhythms are equally in juxtaposition in both examples, but in *A* the connection appears closer than in *B*. This is due to the character of the two theses. In *A* it is the feminine thesis or *postictic* that is to say which continues and melodically completes the first rhythm after the ictus; in *B* it is the masculine or ictic thesis which is made on the ictus which is the rhythmically stable note. By nature, the masculine thesis is well fitted to conclude a rhythm, while the feminine one always requires something to follow it. Hence in *B* there is the impression of a halt, where in reality no halt exists, after the first rhythm.

The following example of composite rhythm in its second form (by contraction) is taken from the Kyrie *Alme Pater:*



There are still the same number of groups. The melody makes the two first into arses and the third into a thesis. Although the descent begins with the second one, this latter can only be an arsis because its first note is the culminating point of the arsic élan which starts with the first group. As the following note is reckoned as one with it, the thetic movement only begins at the third group. We thus get a small composite rhythm of the second form divided into two equal parts: two arses in the ascending portion and two theses in the descending one. With its small compass and perfect balance of the two parts, might not this be called a slightly developed simple rhythm? If, instead of two arses and two theses, we were to put four on either side, the composite rhythm would not change its nature, it would simply be in possession of a larger arsis and an ampler thesis. To explain composite rhythm in its second form by the development of the arsis and thesis rather than by the contraction of the two simple rhythms is thus legitimate and reasonable.

Without encroaching upon what must be left to later chapters, we may notice in the above example the perfect agreement of melodic design with the arsis and thesis of the word. The melody rises on the accents and falls on the last two syllables. It is the very melody of the word itself to which music has added the adornment of notes and the precision of intervals. It is not simply

the melody itself which makes arses and theses of the groups, it is also the text. Later on we shall see them acting sometimes in concert, as they do here, sometimes separately.

Composite rhythm in its second form is the rhythm most frequently met with. It may even be said that the plainsong melodies are in some sort woven out of it from beginning to end. May not this be because it is more synthetic? There is actually more unity between two rhythms which are contracted than between two in juxtaposition, and on account of the unity of their nature, more connection between several consecutive arses or theses than between alternate arses and theses. Rhythm is synthetic. It summons sounds together as well as arranging them, and its requirements are only satisfied in so far as it makes use of these sounds to fit them into an ever-widening plan. This subject has been already dealt with.

The Rhythmic Ictus.

This has been already mentioned, as it was impossible to explain rhythm without meeting it by the way. Further on we shall devote a chapter to the rules which govern its place in the melody: here we shall merely define it. The rhythmical ictus is simply a "dip" of the voice, an alighting place sought by the rhythm at intervals of every two or three notes in order to renew or sustain its flight until it reaches its final resting place. The ictus must be divorced from any idea of force or lengthening out. It is a common fault to assimilate it to the accent of the words and give it their value. In itself it may be strong or weak; it only gains its dynamic or quantitative value from the note which happens to correspond to it. If the ictus chance to be strong by its position, it does not appropriate the intensity thus bestowed upon it; its stress extends to the whole of the compound time which it commands, and it keeps only the function of an alighting or resting place. It can be readily understood that this must be so in order to safeguard the unity of the compound beat.

A rhythm may begin with a note of élan (upbeat) or with an alighting-note (downbeat). It begins with an upbeat when the arsis is simple and a downbeat when the arsis is binary or ternary:

Nothing is more natural than to begin on a note of élan since the uprush is the first part of the whole rhythmic movement.

Nothing is less abnormal, on the other hand, than to begin with an alighting-note, and the reason for this is obvious. As there is no movement without a motive and sound-movement is no exception to this rule, before marking the departure of the rhythmic movement with the melody, the initial ictus of the arsis in compound time marks the arrival of the preliminary motive movement which sets up the sound-activity. This preliminary movement "is the order which, coming from the brain and will, is transmitted quick as thought to the organs of the voice and puts them into motion for producing sounds." In the physical order nature offers us examples of motive movement analogous to that in the psychological order of which we are speaking. Such, for instance, is the movement of a bat striking a ball on the ground to send it into the air. Nothing moreover is more natural and logical than to represent by a preliminary gesture of the hand the spontaneous impetus given to the rhythmical movement. In the following example it is marked by the dotted line A-B, suggesting the silent beat marked by a conductor before the music starts :

Point B is the precise point (ictus) at which the motive movement seizes on the rhythm at rest and launches it forward. The two movements, that which sets in motion and that which is made to move, thus meet and mingle at one point.

This explanation of the use of the rhythmical ictus at the beginning of a rhythm enables us to shew how utterly false is the identity which some have sought to establish between accent, propulsion and ictus. The tonic accent is always a comparatively strong beat, the propulsion, — the first note of a binary or ternary arsis, — is always a beat of élan; whereas the ictus may be either the one or the other or both together : wedded to a tonic syllable the ictus is accent, to a note of impulsion it is élan, to the last syllable of a word or the last note of a rhythm it is thesis; but whether, according to its position, it be strong or weak, accented or atonic, élan or rest, it is always a footfall, a rhythmical "touch" or alighting place. (See p. 41).

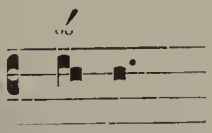
Here revise the solfeggio exercises of Part I, so as to establish the place and respective value of the ictuses.

Having defined rhythm, its matter and form, the character of its first phase (arsis), and that of its second (thesis); having explained the true meaning of the rhythmical ictus as distinct from the tonic accent and the impulsion of a movement — although all three may occur on the same syllable at the same time as we are about to shew — it remains to illustrate certain other points of which it is necessary to have a very accurate grasp in order to gain a comprehensive notion of rhythm.

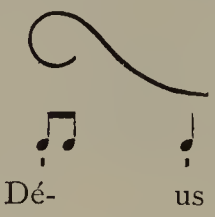
Tonic Accent and its Relation to Rhythm.

After what has been said concerning rhythm and the true nature of the arsis and thesis, it will be readily understood that the Latin accent may coincide either with the first or with the second. There is no longer any inconsistency in making the accent of a dissyllable coincide with a simple beat arsis (simple elementary rhythm), deprived in consequence of any rhythmical expressed ictus:

Is it not true that when this case occurs the arsis seems to stand out more, and its connection with the thesis become closer than in compound time? This is because, freed as it is from any rhythmical support, the Latin accent, whose nature was expounded in Part I, better expresses the idea of movement, attraction and synthesis so necessary to the unity of the word. Moreover even in prosody the accent does not of itself involve any prolongation. It keeps its character of brevity and lightness, and this in spite of the nature of the syllable on which it falls. The proof is conclusive when it corresponds to a long syllable such as *Rŏ̄ma*, for then the ancients only bestowed the uplifting accent on the first part of this syllable, as if we were to write:



What wonder is it after this, that plainsong provides innumerable instances of the accented syllable having only one note, while the ordinary syllables are loaded with neums? It is also on account of the light sharp character of the Latin accent that in syllabic chants Gregorian rhythm prefers, whenever possible, to place the ictus on the final syllable, as we have just done in the word *Deus*. a) The accent is thus made to stand out more, b) the unity of the word is closer, c) the words link on better, d) the whole phrase is more flowing. This is why, when the accent corresponds to the ictus on the arsis, as in the following example :



care must be taken not to weigh heavily on it in singing. It is well to remember that in this case the ictus is an impulse or motive, and it must therefore be light and quick in order to launch the movement with vigour and agility. We find ourselves confronted with the case mentioned above (see bottom of p. 74), and recalled here because there is nothing like a practical example for making theory comprehensible. The first note in the example is at one and the same time 1. a "touch" or rhythmical alighting-place, the arrival point of the preliminary movement which gives impetus to the sound-movement; 2. the propulsion which passes on to the whole arsis the élan which it has itself received from the initial motor impetus; 3. the accent, because it appropriates the value and dynamic force of the tonic accent which corresponds to it. To attribute different characteristics to one and the same note, or make it play several parts simultaneously, does not involve any contradiction or inconsistency.

The Indivisibility of the Simple Beat in Plainsong.

"The simple beat is divisible or indivisible according to different ages and with different kinds of music or language. In modern music the primary unit of time is divided and subdivided, and the quavers split into semiquavers demi-semiquavers, etc. There is

nothing corresponding to this in Gregorian rhythm. "The fundamental time-unit is indivisible, that is to say its normal duration once determined upon, it does not admit of being divided into shorter lengths any more than the Latin syllable which serves it for support and standard." In practice, nevertheless, the simple time-unit can be slightly lessened without being subdivided or slightly increased without occupying the space of two beats. The theory of the indivisibility of the simple beat forms the subject of one of the finest chapters in the *Nombre musical grégorien.* Confronted with it, the theories of the mensuralists must infallibly break down. As a result of the indivisibility of the original beat, the arsis and thesis can never have more than three notes each.

Fixed Rhythm and Free Rhythm.

Rhythm is said to be *fixed* when the ictus or rhythmical footfall recurs regularly at intervals of every two or every three beats. Once the measure has been decided upon, it must be uniformly maintained throughout the piece. Such is the ordinary rhythm of figured music.

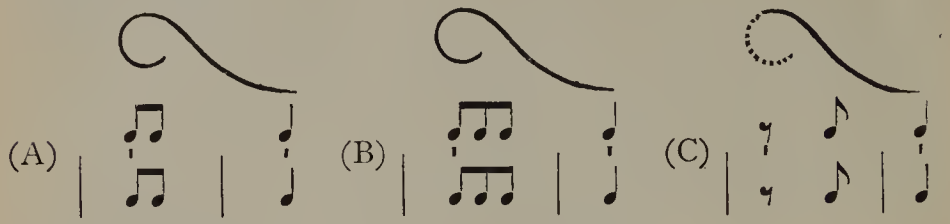
Rhythm is called free, when, instead of a regularly-recurring succession of fixed beats, the irregular recurrence of the ictus makes up a series of binary and ternary groups agreeably mingled together. Free musical rhythm is proper to Gregorian chant.

Measure.

We have succeeded in illustrating the matter and form of rhythm, as well as the delicate variations in which it is clothed, without as yet experiencing the necessity of dealing with the subject of time-bars. This proves that far from being an important factor in rhythm, they owe to rhythm their existence and duration. Rhythm creates or fixes the time-bars by bending down on the ictuses which are regarded in music as the first beats of the time-bars. [1] A) If the rhythm thus bends down after two simple beats, the time is binary; B) if it does so after three simple beats, it is ternary; C) if the arsis has one simple beat (elementary

[1] It need hardly be said that in assimilating the Gregorian ictus to the modern first beat and comparing the binary or ternary rhythmic groups in plainsong to time in the modern musical sense, we are only speaking of simple time (two or three quavers to a bar : $\frac{2}{8}$ or $\frac{3}{8}$ time). In modern compound time it is the beginning of each compound beat which is equivalent to the Gregorian ictus. See "*Conférence faite, sous la Présidence de S. E. le Cardinal Dubois, le 28 avril 1925, au cours des trois Journées Grégoriennes organisées par l'Institut Grégorien de Paris : Des Rapports entre les théories rythmiques de Solesmes et la musique moderne.*" (Hérelle. Paris.)

rhythm) then the first beat of the time-bar is understood without being expressed:

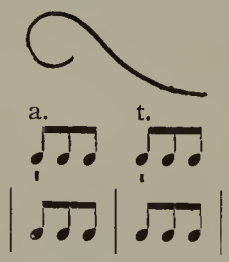


The following conclusions can be deduced from this :

1. That the bar is the space between two ictuses, while rhythm embraces at least two bars or two fragments of bars. In other words the time-bar is the space between two bar-lines whereas rhythm is astride the time-bars. (See the above examples).

2. That the thesis being just as capable as the arsis of uniting two or three simple beats (postictic thesis), the time-bar in consequence becomes a compound beat in rhythm, corresponding to an arsis or thesis :

A Single Rhythm



Two Time-bars

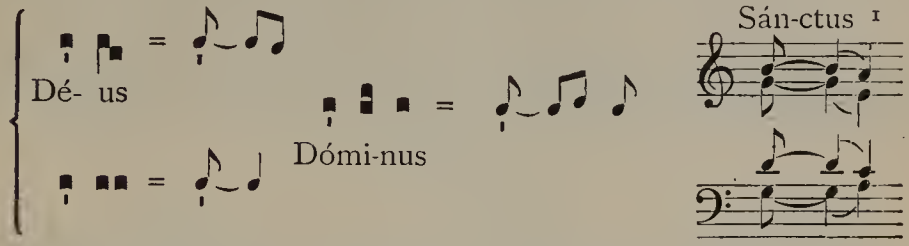
3. That it is a mistake to suppose that the first beat of the time-bar is always a strong beat because it is the one affected by the ictus. We already know the correct view on this subject, having seen before that the rhythmical ictus is not in itself synonymous either with accent or impulsion, but simply indicates all the footfalls of the ryhthm (see p. 73).

Syncopation.

« Syncopation is a disturbance introduced into the regular succession of élans and rests in the course of the rhythm. » This definition makes it abundantly clear that syncopation is essentially incompatible with the tranquil, even character of Gregorian rhythm. The term is only mentioned here in order to forbid its use.

It would be a still more serious fault than the preceding one, and a fault both against Gregorian rhythm and against the unity

of the neum or double note (in both cases representing arsic or thetic compound time) if one were to write, sing or harmonise thus :



In these examples the effect of syncopation consists in the ictus leaving the first note of the neum and slipping back on to the accent. The accent which was on the upbeat is now on the downbeat. Two distinct rhythmical sounds are united in one long beat, since the initial note of the neum now overwhelmed by the intensive ictus of the accent, simply forms one with it, in spite of the articulation of a new syllable. The rhythmical order is actually reversed. The ictus on the accent forms a new grouping of which it is itself the starting-point; this grouping is ternary with the initial note of the neum as the second beat of the group, and the unity or rather the individuality of the neum is thus utterly sacrificed. Rhythmical disorder is the only word which expresses this misconception of the distinction which has been made between accent and ictus and to which we shall have occasion to refer again later on.[2]

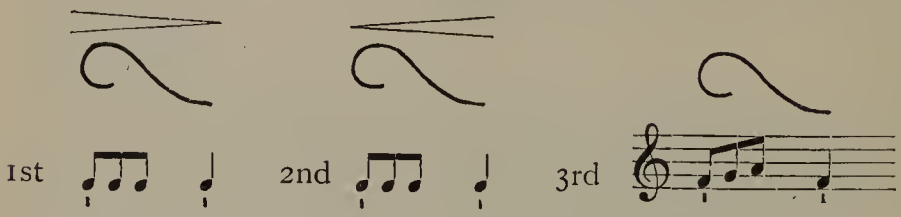
Accidental Features of Rhythm.

In order to define more clearly wherein the essence of rhythm consists, we have intentionally left on one side the phonetic qualities of sounds, their pitch, their strength and weakness etc. and only dealt with their relation in the order of movement. In actual fact it matters little whether or not the sounds are on the same pitch or possessed of the same intensity; rhythm comes into existence as soon as the relation of movement is established

[1] In the Chapter on Accompaniment it will be seen that every change in the harmony must occur on the ictus. This is a question much under discussion at the present time and the reader may profitably consult *Monographie grégorienne V : L'accompagnement du chant grégorien. Des rapports entre l'accent et la place des accords, par H. Potiron. (Desclée, Tournai.)*

[2] What is called gliding or slurring consists in transposing the first ictus of the neum on to the tonic accent immediately preceding it, whenever there is an opportunity of doing so. In an illuminating and learned article entitled *L'Ictus et le Rythme* Dom Gajard has shewn that the aforesaid slurring is disallowed by the laws of Gregorian composition no less than by those of rhythm. (*Revue Grégorienne*, 1922, p. 144-152.)

amongst them. This is why although both intensity and melody have a share in perfecting the rhythm, we shall consider the following examples as being rhythmically identical, since each has only one arsis of three beats, and one thesis; in other words a single uprush or impulse and a single down-drooping or rest, with a single rhythmical support for each part; they differ only in their dynamic and melodic interpretation :



In order that each part of a rhythm may form but one compound beat, or one phase of the whole movement, it is absolutely necessary that the several simple beats of which it is made up should be sung in a connected flowing manner; the least renewal of the initial attack on any one of them would be enough to disintegrate and counteract the rhythmical relationship which binds them into a single compound beat.

Movement is thus seen to be the sole essential of rhythm; the accidental qualities of sounds only serve to give it fuller tone colour. What does it matter from the rhythmical point of view if, for example, we put our foot down heavily or quietly in ending a step? In the one case as in the other the step is equally complete. Something would be wanting to finish it, only if, after raising the foot, we kept it in the air. To put it down is the essential thing; all the rest, whether performed with noise or without it, is purely accidental and in no way affects the essence of the local movement.

CHAPTER IV.

Rhythm of Words and Rhythm of Neums. Pauses.

Rhythm of Words : isolated Words and associated Words. — Rhythmic Words : Succession by Linking on. — Time Words : Succession by Juxtaposition. — Rhythm of Neums : Time Groups and Rhythmic Groups. — Rhythmic Groups : Doubling the last Note or the simple Ictus. — Succession, by Juxtaposition, by Linking on. — Inner Notes of a Neum, the final Note. — Pause of Section, Member, Phrase, final Pause, Mora vocis.

Although in the preceding chapter we touched upon the subject of text and melody in their bearing upon rhythm, this was done so rapidly that we have as yet only studied rhythm in itself according to our original plan. Henceforth we shall no longer consider it except conjointly with the text and the melody, either separately or united.

The first condition for singing well is to read well. The rules for good reading demonstrated in Part I must be constantly revised and made the subject of fresh exercises. Care must be taken that the words to be sung are clearly and properly understood : « *Curandum est ut verba quæ cantantur plane perfecteque intelligantur* » (Benedict XIV).

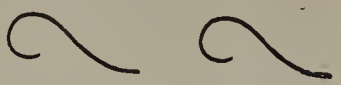
A. — **Rhythm of Words.**

1. — *Single Words.*

Just as two notes suffice to form a musical rhythm, so do two syllables suffice to form a dictional or oratorical rhythm. Thus a word of two syllables constitutes a rhythm in itself. It has its arsis (accented syllable) and its thesis (last syllable). Example :

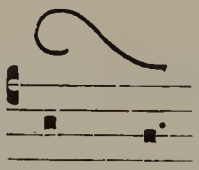
Dé- us

Two monosyllables placed in the relation of arsis and thesis, equal one dissyllable. Example :



In te = Dé- us

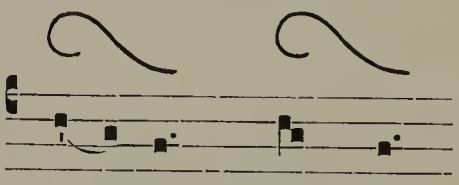
By adding the music to this we get a rhythm at once musical and oratorical. Example :



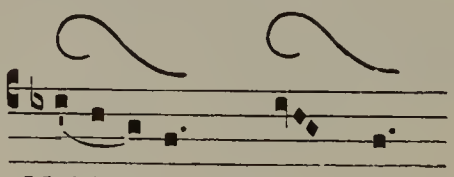
Dé- us
In te

This is elementary rhythm, or one beat to the arsis.

Words of three and four syllables form a compound beat rhythm. Example :



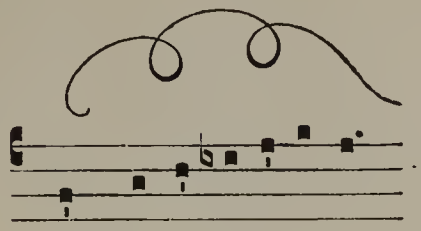
Binary Arsis : Dó-mi-nus = Dé- us



Ternary Arsis : Multi-túdo = De- us.

Beyond four syllables they form composite rhythm. Example :

Two Arses : Respi- ci- éntes.



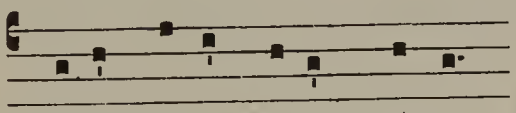
Three Arses : commemo- ra-ti- ó-nem.

2. — *Associated Words.*

Single words always have the individual rhythm just described. When connected or taken together sometimes they keep it, sometimes they lose it. Hence the division into rhythmic words and time words.

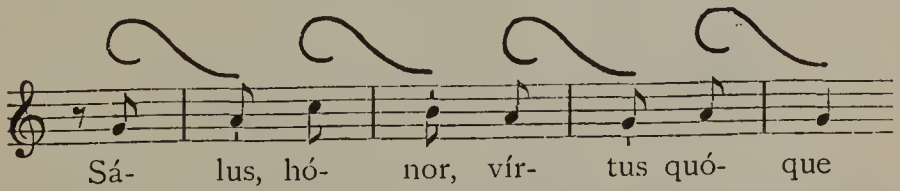
a) *Rhythmic Words.*

These are all those which end on an ictus. Example :



Sá-lus, hó-nor, vírtus quóque

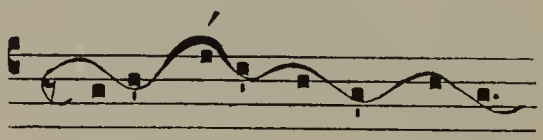
All the words in this example are so many little rhythms, since, it will be remembered, the rhythmical ictus, however transitory, marks first of all the end of a movement. When the conclusion of a word carries the ictus this marks both the end of the word and the end of the rhythm. Rhythmic words succeed one another by being linked on. The rhythmical ictus on the last syllable connects them with each other. To make this clearer the illustration given above is here reproduced in modern notation :



Sá- lus, hó- nor, vír- tus quó- que

The interlocking of the words is manifest; they unite in the same time-bar, the one finishing with the downbeat and the other beginning with the upbeat. As was said in the previous chapter, rhythm overrides the time-bars. One may guess how delicate

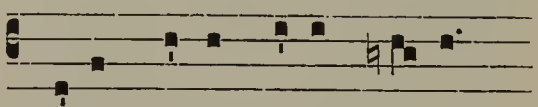
the ictus is in this case. In order that the words may be linked on in singing as they are when written, the ictus must be passed over so lightly as to be scarcely felt. Then it must uplift the voice like the flutter of a bird's wing, and, without pausing, carry it on to the next accent. Synthesis and perfect interpretation together make these elementary rhythms into a composite rhythm of two arses and three theses; the first arsis having a single note *Sá* and looped because it is the initial syllable, the second arsis *la-do*, with no loop because the rhythmical ictus corresponding with the end of the word is soft and the emphasis on the accent *hó* [1]; and three theses because from *hónor* onwards the melody gradually droops down to its final resting-place:



Sá-lus, hónor, vír- tus quoque

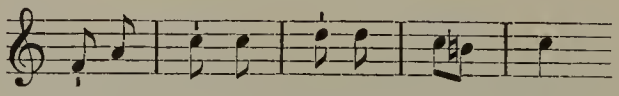
b) *Time Words.*

These are the words without the ictus on their last syllable:



Sá-lus, hó-nor, vírtus quóque

This shews the converse of what we have just seen. Instead of the natural rhythm of the words as in the first example, the ictus is displaced and passes from the last syllable on to the accented syllable. Immediately the words no longer form a rhythm, but only part of one. Each constitutes a time-bar in itself, whereas, before, the word overran two time-bars.



Sá-lus, hó-nor, vírtus quó- que

If the rhythmic words link on, the time words are in juxtaposition. Made heavier by coinciding with the ictus and retaining

[1] The arsic loop marks a strong beat and is employed when the ictus is an impulse, e. g. when it coincides with the tonic accent.

its own natural intensity as well, the tonic accent as it were separates them by its own emphasis. The bars, like the commas in a text, bring this out very clearly.

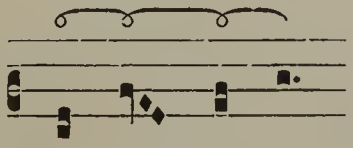
Though so entirely opposite, these two methods of rhythming the words are both equally legitimate. The melopoeia uses them by turns to suit itself, and it is to their harmonious blending that the chant owes much of its suppleness and beauty.

B. — **Rhythm of Neums.**

Neums are divided like words into time groups and rhythmic groups. Unlike the word which is in itself a rhythm, the neum in itself is a compound beat. This difference between the word and the neum comes from the difference in the position of the rhythmical ictus. While the word naturally carries the ictus on its last syllable, the neum normally carries it on its first note. This arrangement marks the purpose of the neum. It was originally destined to play the part of a compound beat. Such being the character of the neum, we shall first deal with the time group.

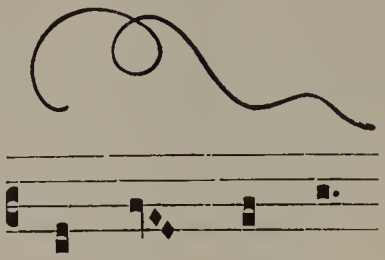
a) *The Time Group.*

This bears the ictus on its first note but not on its last. Hence a time group can never stand alone. It needs another neum in order to complete its evolution. In a series of time groups, in fact, each ends its course on the ictus of the following one. The last one will necessarily be rhythmed; its ending is doubled. Linked up in this way the time groups form in themselves so many elementary rhythms, the ictus marking the place of arrival of one group, the starting point of another. We speak of time words by themselves, since as soon as they are viewed in conjunction with melody and text they cease to be anything more than compound beats playing the part of arses or theses as the case may be :



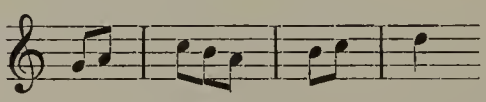
Here we get three time groups interlocking at the ictus and ending their evolution on a single note prolonged by a dot. They are so many elementary rhythms. In our next example the

same neums receive their own special determination in the rhythm :



They gain this rhythmical determination more from the text than from the music. Melodically this composite rhythm is rather an arsic member leading on to the musical accent of *Domine.* But considering it for the moment independently of what follows, the text gives us two arses and two theses. The two first time groups are arses, because they rise with the two syllables which lead on to the arsis of the word (the accent), the third is a thesis, because it coincides with the end of the word and leads on to the masculine thesis *me*, a long note and one of rest. There is not a single rhythmic group in the whole of this chant to the *Asperges me.*

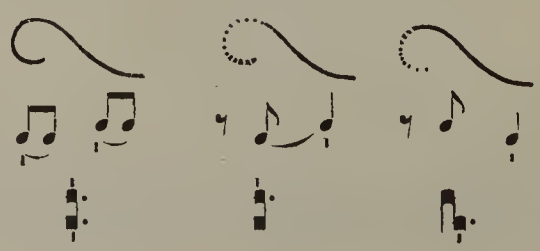
Time groups like time words succeed one another by juxtaposition. Each represents a time-bar, and the bar-lines if used must be placed before their first note :



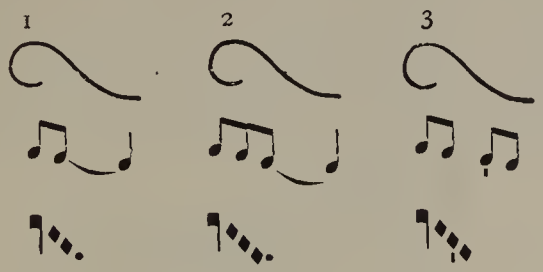
Thus the time groups are metrical.

b) *Rhythmic Groups.*

These are those which, like the rhythmic words, are marked by the ictus on their final note. The smallest neum (clivis or podatus) can be rhythmed :



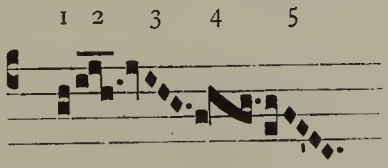
It is equivalent to a dissyllable and like it represents an elementary rhythm. .A rhythmic group of three or four notes has two ictuses and constitutes a simple rhythm in compound time :



A rhythmic group of three notes is equivalent to a dactyl; it has two notes to the arsis just as the dactyl has two syllables. A group of four notes can be rhythmed in either one of two different ways. Firstly by doubling its last note as well as the preceding ones : the arsis then comprises three beats and the thesis is masculine. Secondly by placing the second ictus on the third note : the arsis is then binary and the thesis, also binary, is feminine. If it is rhythmed according to this second method, the neum can only be used in the course of a rhythm, and in this case it is no longer a rhythmic group but a time group. Numbers 2 and 3 of the above example give these two rhythmic forms of a climacus of four notes.

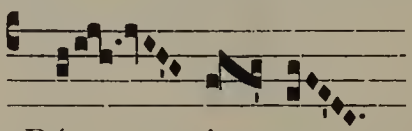
It may be seen that all that has been said of the rhythmic words applies equally to the rhythmic groups. (see above p. 81-82.)

Here we have an example of a series of rhythmic groups taken from the Alleluiatic Verse *Te martyrum :*



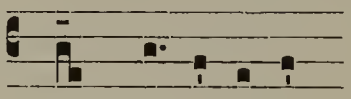
Only the initial podatus of the five neums is a time group : all the rest are rhythmic groups with masculine theses. Numbers two, three, and four each constitute a simple rhythm; they have two ictuses, one arsic and one thetic. It will be remembered in this connection, that the ictus of the arsis is an impulsion and the ictus of a thesis a droop or rest. (see above p. 74.) The last neum, on account of its length, forms a composite rhythm consisting of one ternary arsis and two binary theses. A very beautiful and ample rhythm is represented by the coalescing of all these rhythmic

groups into a single melodic clause. Moreover it cannot be too much insisted upon that this is pure musical rhythm; the melody contains it within itself, owing nothing to the text from which it is momentarily divorced so as to take its free and soaring flight. The text, indeed, which reappears at the ℣., does so only to deal the rhythm a mortal blow. In contact with it, in the name of that golden rule which does not permit of a pause between syllables,[1] two rhythmic groups are changed into time groups on *Domine:*



Dó- mi- ne

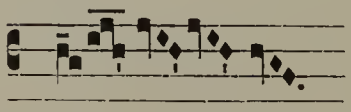
This wrecks the musical rhythm; for the sake of one rule another no less important has been violated, e. g. that of the predominance of music over text. It would seem indeed that the conflict between these two rules admits of no other solution in the present case. The melody has to give way for the moment, but it will more than make up for this elsewhere. Example :



cum prin-cí-pi-bus

It will be noticed that the dotted note on the ante-tonic syllable of *principibus* seems to cut the word in two. These examples suffice to show the inexhaustible riches of Gregorian rhythm, its suppleness and elasticity; while at the same time they compel us to abandon for ever the theory of simple « diction-rhythm » taught by the Solesmes school itself before Dom Mocquereau's learned studies made their appearance.

The neums just mentioned are all in possession of an extended thetic ictus. Others have only a transitory one:

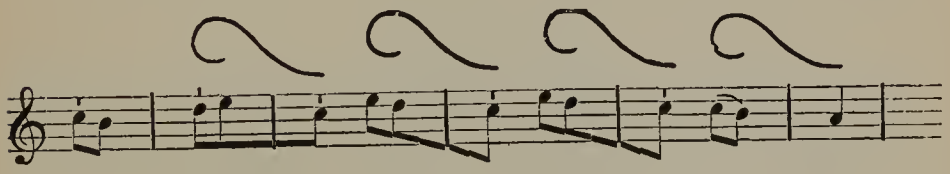


The order and use of the two kinds in musical phrasing is not accomplished in the same fashion. The first succeed one another

[1] *Non debet fieri pausa, quando debet exprimi nova syllaba inchoatae dictionis:* Never take a breath in a word just before a fresh syllable.

by juxtaposition and constitute a complete and independent rhythm in themselves. The second are joined by linking on and used not as rhythmic groups but as time groups.

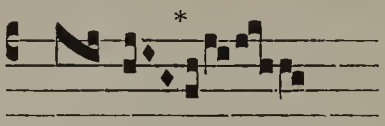
a) *Joined by Linking on.* If placed in juxtaposition these rhythmic groups would involve two consecutive ictuses, one thetic and the other arsic; and two consecutive ictuses as we know are forbidden by the laws of rhythm. In order therefore to enter into the composition of a rhythmic clause one of the two must disappear. This is the fate of the arsic ictus. The thetic must perforce remain, because it constitutes the rhythmic group. On this one ictus which has become common to both — the two ictuses are really merged into one — the two rhythmic groups unite; the ending-of one is the starting-point of another. In this consists their linking on : the physiognomy of linked rhythmic groups is quite different from that of juxtaposed time groups; the latter have their one and only ictus on the first note, while the former have it on their last note :



« This process of linking on has great influence both on the theory and practice of plainsong rhythm, since it makes short work of the axiom boasted of by certain modern theorists who demand an ictus or rhythmical support on the first note of every neumatic group. »

b) *Rhythmic Groups used as Time Groups.* This is the direct result of their linking on. Without ceasing to be rhythmic groups individually, when threaded together they constitute units of compound time lasting on from one ictus to the next, units which, like the time groups, may represent either arses or theses according to their position or direction. The difference between the two kinds is much the same as that between time words and rhythmic words; the time groups are each enclosed in a single time-bar while the rhythmic groups are divided between two time-bars. The notes composing the neum should be particularly smooth and flowing in execution, and all of equal length. The last note of a neum is not, on account of its position, any longer than the preceding ones, but its value is doubled when it is followed by another

group belonging to the same syllable and separated from it by a white space the breadth of a note. Example :



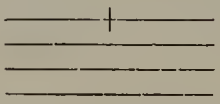
Jó- seph

When the Solesmes editions are being used, with their rhythmical signs, no attention need be paid to this rule, since whenever the last note of a group is to be prolonged it is marked with the *mora vocis* dot which disposes of any doubt about its length.

C. — Pauses.

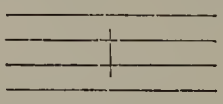
These are of three kinds : the short, the medium and the long.

The short or Section Pause.

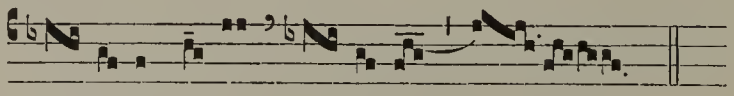


The short pause is made by doubling or very slightly prolonging the duration of the last note. In many cases, impossible to determine for want of any precise rule, the quarter bar simply marks the rhythmical division of the section without necessarily implying a breathing-space. When one is obliged to take a breath, this must be done off the value of the preceding note.

The medium, Member, or Clause Pause.



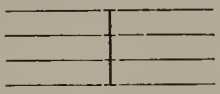
[1] The *comma* 𝄒, which can be classed with the quarter bar, is only used in the Solesmes books. For its value see p. 4. above. Since it is necessary to be strictly practical in a textbook of this kind, we may here remark that each time a comma occurs close to a quarter bar, of which the preceding note is not accompanied by the *mora vocis*, it is better to take breath at the comma rather than at the quarter bar, for in this case the comma corrects a fault in musical punctuation. The following example is taken from the Gradual *Constitues eos:*



nó- mi- nis tú- i, Dó- mi- ne.

The medium pause generally demands that the note before the half bar be doubled or taken at slightly slackened tempo. This pause can hardly be observed without taking breath. As in the case of the short pause this must be done off the value of the preceding note.

The long or Phrase Pause.



As a general rule the long pause requires a *ritardando* of the voice beginning either on the last rhythmical ictus but one or on the second before the last : moreover the last note must be doubled and the pause equal to a long beat. Should the pauses be lengthened beyond the proper time, this will spoil the unity of the phrase and even the musical meaning of the whole piece.

After the *ritardando* necessitated by the long pause, the normal tempo should always be resumed at the beginning of a new phrase. Not only is the last note doubled but also the two preceding ones when the penultimate is affected by the rhythmic ictus. We shall have occasion to refer to this again. The *ritardando* at the final pause should be more pronounced than the one at the long pauses and the last note more prolonged. The simple *mora vocis* ■, ■· = does not necessarily involve taking breath.

CHAPTER V.

Special Execution of certain Neums.

Strophicus — Pressus — Oriscus — Salicus — Epiphonus Cephalicus — Quilisma.

Strophicus. Under this generic term the apostropha, distropha and tristropha are all included.

The apostropha (❜ = ■) is never used alone.

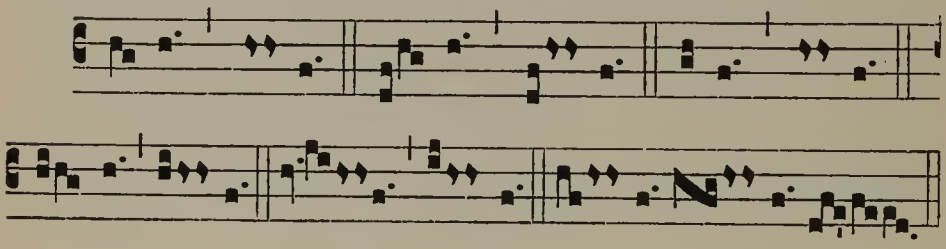
The distropha is a strophicus of two notes, and the tristropha one of three. They are most often met with on the notes *do* and *fa*.

There is always a doubt about the correct way to render the strophicus. The ancient theorists all called the sounds composing this neum *notae repercussae.* To quote only one such authority, Aurelianus Reomensis (ninth century), in speaking of the tristropha concluding the Introit verses in the first mode, says " *terna gratulabitur vocis percussione* ", and he adds even more clearly on the subject of the same neum, in dealing with the Introit verses of the third and seventh modes : " *Sagax cantor sagaciter intende ut... trinum, ad instar manus verberantis, facias celerem ictum* " (Gerbert. Script. I, p. 56 and 57).

This simply means a thrice repeated vocal pulsation, very rapid and light in character like a hand tapping, or " a slight renewal of the note, like a delicate layer of tone added " (Ward. *Music Fourth Year*).

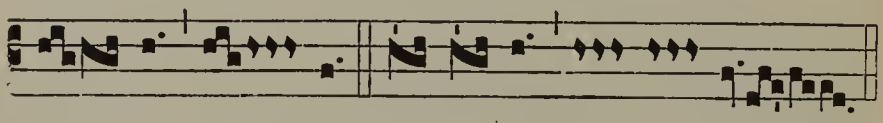
In spite of its being supported by good authority and possessed of undoubted aesthetic charm, we should scarcely venture to recommend this interpretation of the strophicus in a general way even to experienced choirs, on account of the serious difficulties which it presents. The two following exercises are however inserted here for the benefit of those who believe that they can adopt it successfully, at least in certain cases :

A)



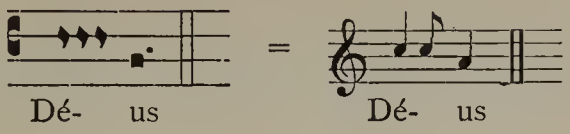
First to be sol-faed and then vocalised.

B)

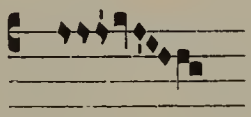


These two exercises are so arranged as to prepare by the inflexion of a semitone (*do-si-do*) in the first section of each clause, for the production of the strophicus which appears in the second one.

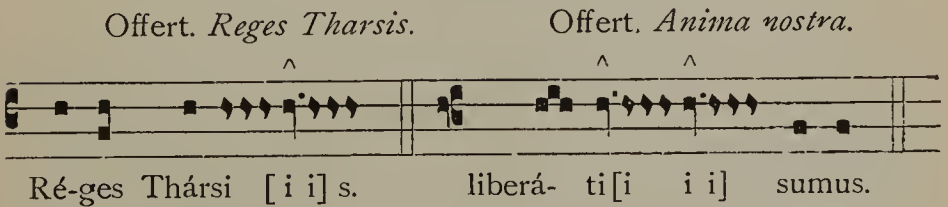
It may well be that the tristropha presents even greater difficulties than the distropha. In practice, however, one can unite the double value of the two first notes of the tristropha into a single sound, making a slight renewal only on the last one.



The transition to the following syllable is thus rendered easier and there will be no danger of a hiatus making itself felt between them. Should this interpretation still seem too difficult, then the distropha and tristropha may be given a value corresponding to the number of their notes by impressing these notes with a slightly wavy *vibrato* and singing them *crescendo* or *decrescendo* as the case may be. In this way the strophicus will be distinguished from the simple *mora vocis* as well as from the more compact firm sound of the pressus and the bivirga. When the third note of the tristropha bears the ictus there must be a percussion on the third beat:



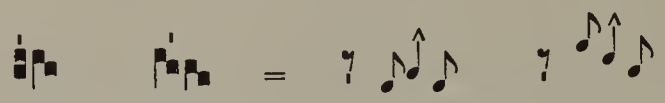
" Consecutive strophicus groups must be distinguished by a light percussion on the first apostropha of each group, as this is where the ictus falls. Even if a brisk percussion of each beat of the strophicus prove difficult to a choir, they should not find this resumption or renewed pulsation beyond their powers, as it only concerns these first notes and is made by gently infusing fresh swell into the course of the uninterrupted breath. The same rule applies if a prolonged virga precedes the strophicus, or again when this note occurs between other groups of the same kind:



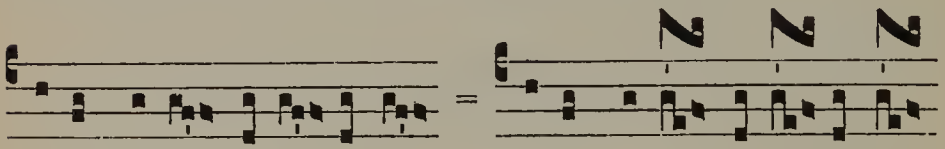
" By means of these delicate vibrations or renewals of sound, one avoids the long drawling of notes in unison, sometimes extending to the value of eight or nine beats, and arresting and breaking up the modulated flow of the rhythmic wave " [1].

[1] *École Grégorienne de Solesmes*, p. 115.

The *pressus* marks a compact strong sound of double value, demanding, in many cases, some degree of acceleration on the preceding notes. The rhythmical ictus is always placed on the first of the two notes on the same degree which forms the pressus.

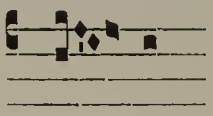


The *oriscus* is a soft light note which may be ushered in by an *accelerando* of the group to which it is attached in execution. It may either occupy the degree above the preceding note or be placed on the same degree. In this latter case, if the oriscus is a *do*, a *fa* or a *si*♭, and follows a clivis or a torculus, the note immediately before it may be taken a semitone lower:



dí- em féstum ce- le-brántes dí- em féstum ce-le-brántes

In any case the percussion can be made in the same way as with the strophicus. The rhythmical support must be placed on the note immediately before the oriscus if both are on the same degree; it should coincide with the second note before the oriscus if the latter is rendered in the alternative manner, i. e. preceded by the semitone below it, as in *díem féstum celebrántes*. This applies to all analogous cases:



us- que

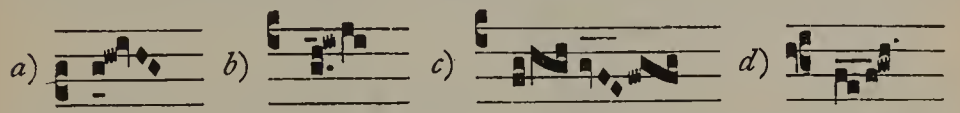
The *salicus* always carries an ictus on its second note, which is, moreover, prolonged [1].

The *epiphonus* and the *cephalicus* have a liquescent second note, in order to make the transition from one syllable to another perfectly smooth in the dipthongs and where certain consonants connect etc. · this liquescent note is simply softened without becoming any shorter.

[1] This applies to the salicus of three notes which is the one most often used. If the salicus has four or more notes, the note bearing the ictus (and therefore prolonged), is always the last but one going up.

The same rule applies to the third note of the *ancus*.

The *quilisma* exerts a retroactive influence in one of three ways: either a) by causing a *ritardando* on the note before; or b) if it is preceded by a podatus or a clivis, by doubling the first note and simply making the *ritardando* on the second of these groups; or c) by singing the three preceding sounds a little slower if they form a neum of three notes or are subdivided into a clivis and a punctum quadratum occurring immediately before the quilisma:



CHAPTER VI.

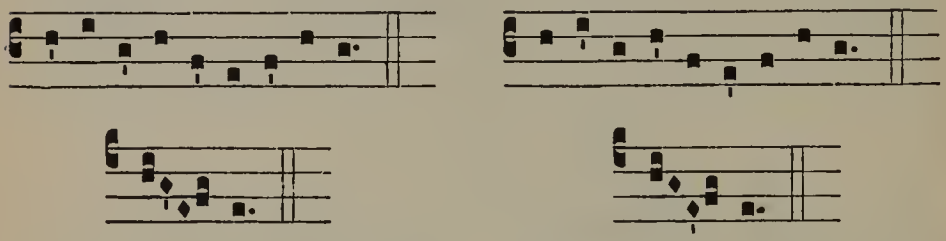
Rhythmic Supports.

Binary and Ternary Divisions. Their Importance. Rules for determining them. Text: Rhythm of Words. Melody: Modal Notes. Melodic Patterns. Neums. Pauses. Rhythmic Manuscripts. Note on the Latin Accent.

We now know that rhythm obtains its arsis-thesis undulations by bending down at the outset of each of the two little rhythmic phases, at the beginning of the first for the departure, spring and impulse of the movement, and at the beginning of the second for its arrival, down-drooping and rest. To know how to distinguish the arses and theses is to know the actual point at which each begins, or the rhythmical ictuses marking the binary and ternary groupings and constituting the smallest divisions of the rhythm.

These small divisions are not all equal in value; their importance depends upon the place which they occupy in the musical phrase and on their mutual subordination; each one, however, has its own special function and purpose, for each is a link in the rhythmical chain, and it is as necessary for the singer to know them as it is for the pedestrian to know where to place his foot. What must be avoided at any price is a uniform treatment of all the footfalls; this would isolate the little rhythmical groupings and unfasten the links of the chain to which we have likened the phrase. It is a serious fault with beginners or poor performers to tend to mark all the first beats of the neum strong, and thus ruin the phrasing. But once this important point is made, it remains true that the more minutely and conscientiously a melody is analysed the more flowing and finished will its execution be.

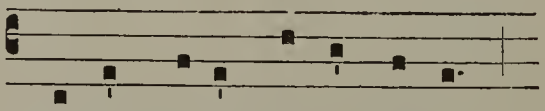
This is the benefit of having all the doubtful points cleared up in advance. The knowledge and careful observance of the ictuses is quite as essential for ensuring unison in a choir as it is for singing a solo correctly. But this brings us to the still more important subject of the rules for placing the ictuses. It will not do to drop them in just anywhere, since according as they are made to affect one note or another, the rhythmical and even modal sense of the phrase is completely altered. We may easily guess the result of errors of this kind, but the following examples are appended to make it yet more clear:



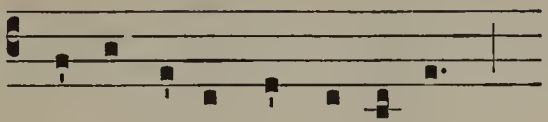
To know where to place the rhythmical supports, or, in other words, to know how to rhythm a Gregorian melody, is not an easy thing. It presupposes an amount of theoretical, practical and paleographical knowledge which not everyone possesses. The simplest and safest way out of the difficulty is to have recourse to the rhythmical editions of the Solesmes Benedictines. But supposing these editions not accessible, or supposing one is confronted by an unrhythmed composition or desirous of rhythming a piece for oneself, the following procedure may be adopted. The text, the melody, and the rhythmic manuscripts must each be examined in turn and then collated. Certain rules will then appear, but they cannot be laid down as absolutely final and of equal import; since at one time they agree, at another they need to be adjusted by making some give way to others.

General rules. A. **Text.**

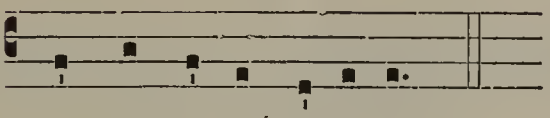
The rule regarding the text is to rhythm the words whenever this can be done. We may rhythm the first verse of *Lauda Sion* according to this rule, thus:



Láuda Sí- on Sal-va- tó- rem,
Quantum pót-es, tantum áude:



Láuda dú-cem et pa-stó- rem,
Qui- a má-jor ómni láude,



In hýmnis et cánti- cis.
Nec lau-dá- re súf-fi- cis.

To begin with the first line, where should one place the ictuses, on the thesis or on the accent? The last word is certainly rhythmed. The ictus coincides with the last syllable of this clause without any doubt, and an ending must be made. We begin therefore from this certain ictus, moving to the left to place the others. As two ictuses can never come next to each other, the notes are counted back two by two or three by three. Begin with two by two; this is the most natural kind of rhythm and would seem to be the obvious one for a member made up of dissyllables. In the course of this backward movement the ictuses meet the endings of the words, and the accents are on the upbeats. This is the ideal arrangement, the ending on the downbeat, the accent on the uplift; there is therefore no need to look any further, every other rhythm will be set aside in favour of this graceful swinging movement. We should have been greatly misled had we sung this splendid passage without previously rhythming it and only paying attention to the accents. We should infallibly have made the ictus fall on them and thus thwarted the rhythm. The shock of two consecutive ictuses, one on the last note and the other on the last syllable, would have made itself felt just at the end, when it would have been too late to rectify the mistake. It is an excellent principle in rhythming, therefore, to begin from the first certain ictus on the right and work back to the left to find the others.

In the first line of the verse this principle allowed us to rhythm the words: in the second it produces the opposite result. This time the first certain ictus is no longer on the last syllable, which keeps its own ictus notwithstanding, but on the last accent. This accent carries an ictus, that of the initial note of the podatus. The place of the first ictus is therefore changed, and it occurs

a syllable earlier. Hence all the ictuses are moved back to the left, and coincide with the accents; hence also there are two kinds of rhythm: rhythmic words in the first member of the phrase, time words in the second, excepting of course the last one which must of necessity be rhythmed. Refer to what was said of both on pp. 83-84, as the present case is identically the same. It is the presence of a clivis on the last syllable of *quoque* in the Mozarabic *Tantum Ergo* which has changed the rhythmic words of the Gregorian *Tantum Ergo* into time words.

The third line of the first verse of Lauda Sion has the same musical rhythm as the second, and for the same reason. The first ictus falls on the first syllable in both cases. We know that the dactyl as such has two rhythmic supports, one an arsis on the accent, the other a thesis on the last syllable. As *canticis* has no group of notes, its first two syllables correspond to the podatus of *pastórem:* thus a dactyl rhymes " musically " with a spondee. We said that the musical rhythm of the third line pairs with that of the second. It was of set purpose that we used the term " musical ", as the rhythm of the words is different. *Hymnis* in the middle of the line is rhythmed. The reason for this must be sought in the text itself; the accent has changed its position, whereas the ictus has not moved. In the following verse, sung to the same melody, the accent changes again and joins the ictus. In consequence of this *laudare* is not rhythmed. This mobility on the part of the accent proves the importance of the musical rhythm and explains its uncompromising character. If the ictuses had to be constantly shifted in order to coincide with the accents, the musical rhythm would no longer exist, to the detriment even of the text which would thereby lose its most eloquent vehicle of expression.

Thus, without foreseeing it at the outset, we find ourselves ending this section with what has been called " the proposition of the accent at the upbeat, or the reciprocal independence of the tonic accent and the rhythmical ictus ". They may or may not correspond. We shall shortly see on what this statement is founded, as the facts bring it out very clearly [1]. Tonic accent and rhythmical accent do not necessarily meet, since their starting-point is different; the ictuses are counted back from the last syllable and the accents from the penultimate, at least in the case of a spondaic ending. This is why in a syllabic chant composed of dissyllables, like the first line of *Lauda Sion*, there is constant overlapping of accent and ictus. To conclude: the accent and the ictus do not necessarily meet each other, not simply because

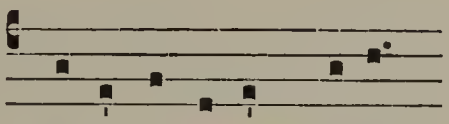
[1] See Note at end of this Chapter.

they do not start from the same point, but also because they are not of the same nature: the accent belongs to the melodic order, the ictus to the rhythmical order.

B. Melody.

In placing the ictuses in the course of a melody, several things have to be considered: e. g. a) tonality, b) melodic patterns, c) neums, d) pauses, e) rhythmical manuscripts.

a) *Tonality.* If there is any choice in the matter the ictus must be placed on the modal notes, or on those which seem to be modal in the passage in question. (Compare what was said on Modulations, Chapter I, p. 37):



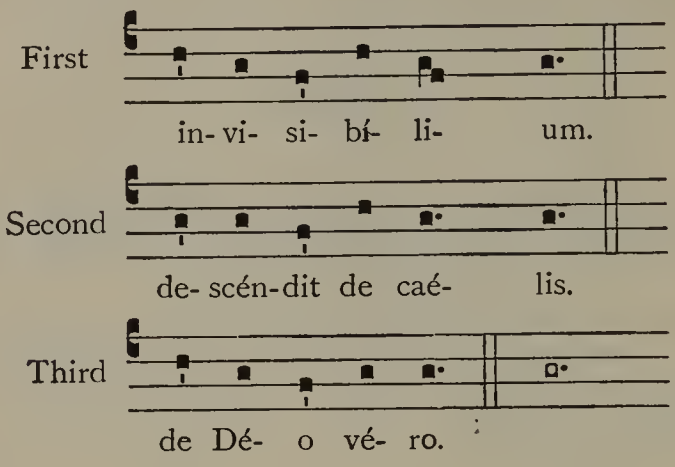
Cré-do in ú-num Dé- um

The *mi* of *Credo*, as well as that of *unum*, naturally demands the ictus because it is the tonic. The words gain by being rhythmed, and text and melody concur together. This is what we have already seen in the first line of *Lauda Sion.*

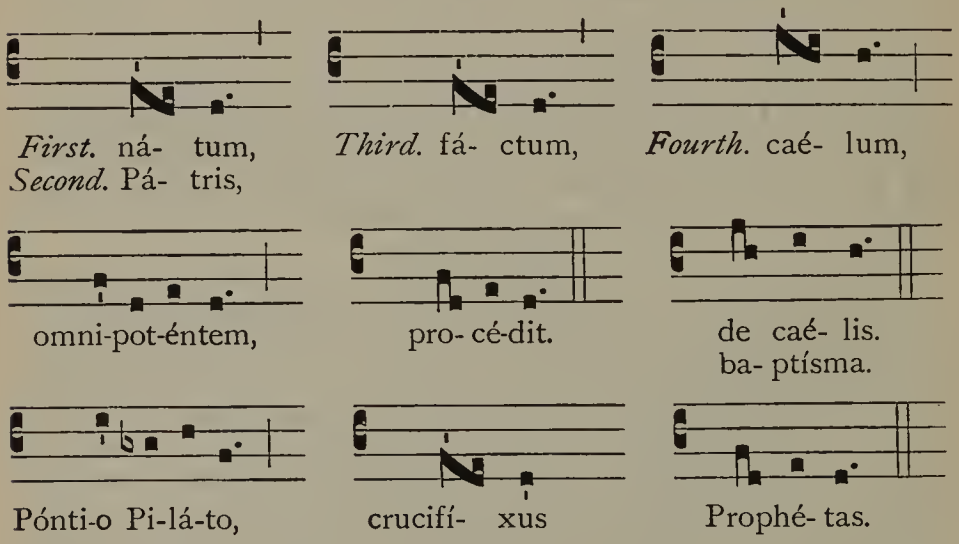
b) *Melodic Patterns.* In plainsong there are melodic movements, which may be either parallel or contrary, repetitions, either real or apparent, deductions or amplifications of themes, gradations, antecedent and subsequent clauses, questions and answers, rhymes etc. We shall have occasion to speak of these in detail. In every case we shall find the rhythmical ictuses revealing and bringing out the musical thought. Those passages in which the rhythmical design is clearly defined by the outlines of the melody, or in which it appears at any rate to be the best and most obvious thing; these it is which serve as a rule to be followed in similar or analogous cases which, if taken alone, would lend themselves to various interpretations. Except for very good reasons this rule must not be broken and an entirely contrary rhythm adopted. We append some practical examples.

The first of the following cadences of *Credo I* decides the rhythm of the second, and even the third which thus assumes its

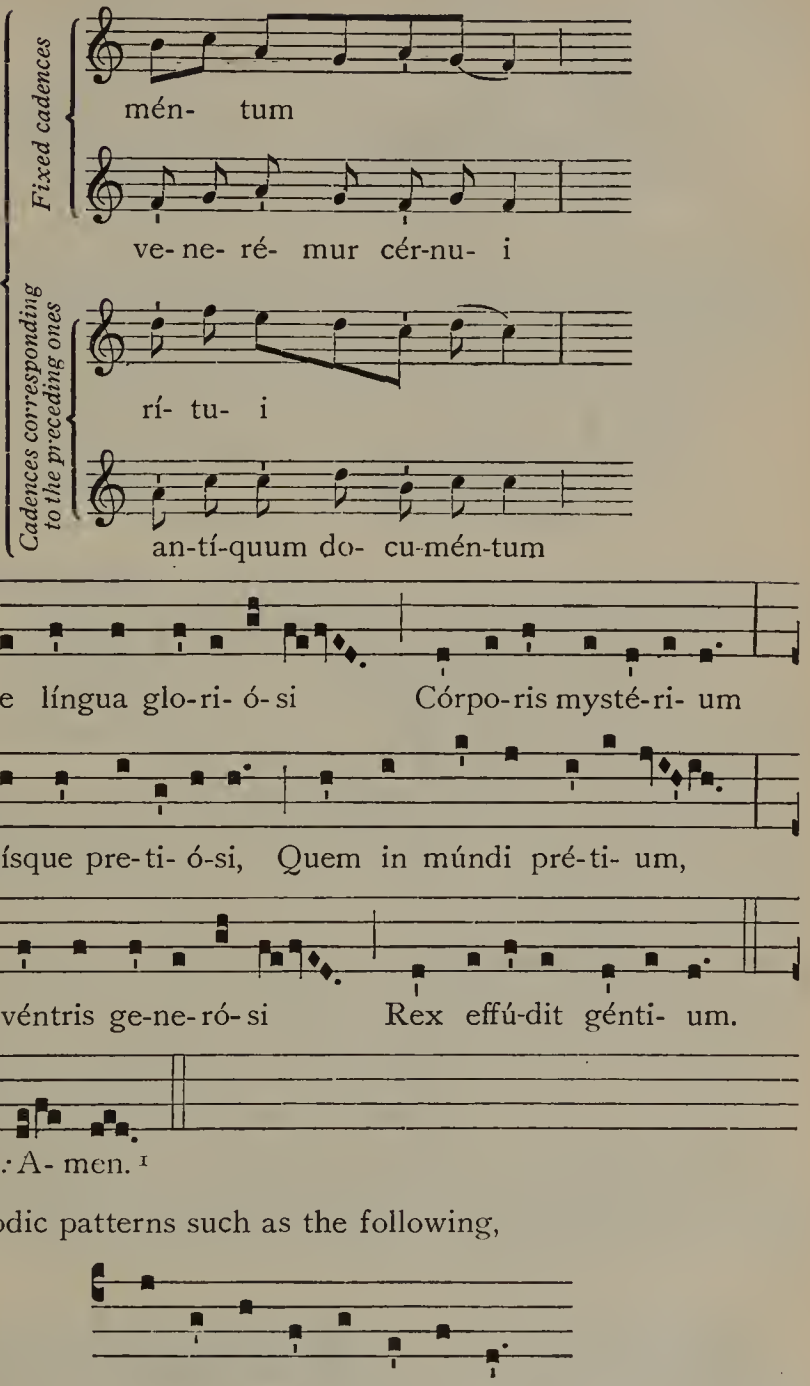
true character of an incomplete cadence through its connection with its two predecessors:



Similarly in *Credo III* the first four examples bring out the rhythm of the rest which would otherwise be uncertain:



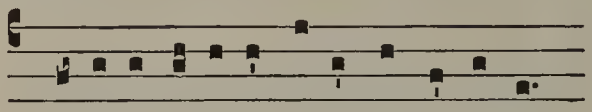
It is these principles of symmetry and correspondence which were taken as a basis in rhythming the traditional melody of the Spanish *Pange lingua.* The final cadence of the second line serves as a model for the fourth which is really only its repetition on the upper fifth. From a rhythmical comparison of these first four lines there emerges a remarkable symmetry between their final cadences:



In melodic patterns such as the following,

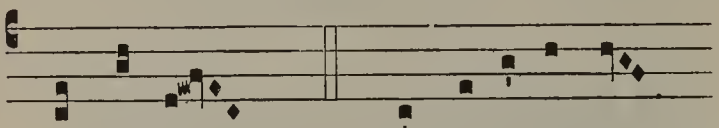
[1] The lesson on the Spanish *Pange lingua* given here is Dom Suñol's own. He has justified and explained it in a fine study which appeared in the *Musica Sacro-Hispana Review*, Victoria, 3rd Year, N°s 4, 5, 6 and 7.

the lower notes naturally draw the rhythmic supports to themselves. Example:



parti-ci-pá-ti- o é-jus in id-ípsum

The initial notes of the groups keep their ictuses when these same groups are disintegrated in favour of a fuller text:

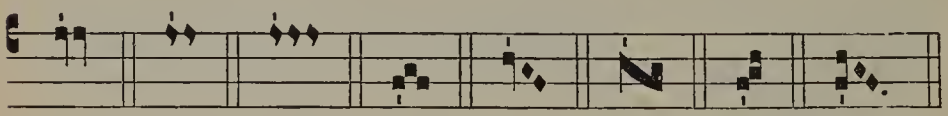


in excél- ... in nómi-ne Dó- ...

The two podatus-groups of *in ex* obviously provide the rhythm for the same syllabic notes of *in nomine* (Sanctus XIV).

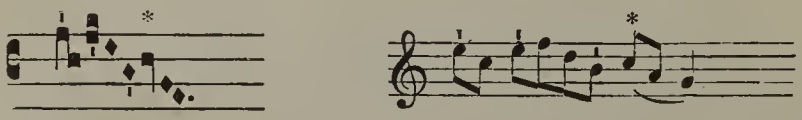
c) *The Neums.* We have already shown in Chapter V the place of the ictuses for neums requiring special execution, e. g. strophicus, pressus, oriscus and salicus. To complete the lesson: "The following are affected by the rhythmical ictus:

"The first note of every group, whatever its form, as long as it is not preceded or followed by a note bearing the episema, since the latter, in case of a collision, always takes precedence of all other ictic indications:



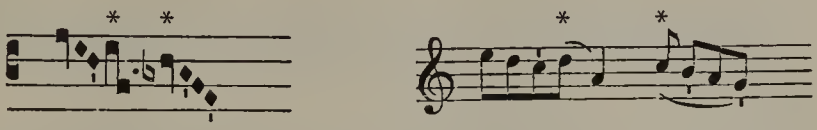
"The reserve inserted in this rule causes the following exceptions:

1) The first note of a group is deprived of the rhythmic support when the last simple note of the preceding group is itself marked by the ictus or episema, two rhythmic ictuses in succession being forbidden. Example:



2) In the same way the ictus leaves the first note of a group and glides on to the second when this latter is written with the

episema. Example : the *do* virga of the climacus in the following melody :



" In this figure *re*, the first note of the clivis, is without an ictus in virtue of both these exceptions 1) and 2); at the same time it is preceded (exception 1) and followed (exception 2) by an ictic note.

" All the culminating virgas of the neum groups are also affected by a rhythmic ictus, 1) whether in the centre of the group :

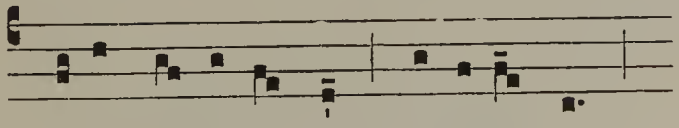
2) or at the end :

Dó-mi-ne Dó- mi-ne

" This culminating virga can be assimilated to the first note of the groups, and its ictus is therefore subject to the same exceptions. "

Finally all long notes without exception take the rhythmic support. All the pressus groups and the notes lengthened by the oriscus are regarded as long notes, as we have already seen.

d) *The Pauses.* As a general rule the last note is doubled before every pause : sometimes, although simply a little lengthened, it is also marked with an ictus, not precisely because it is prolonged, but on account of its rhythmical position :



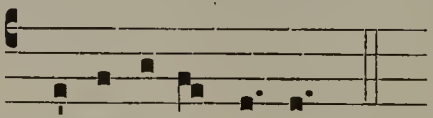
qui- a mundá-tus est, regréssus est,

In spite of the half bar and the comma in the text, the lengthened *re* of *est* forms a ternary measure with the two following notes : hence its ictus. The musical cadence only comes in at the dotted *do* of *regressus est.* The *re* announces it by its prolonga-

tion, and a breath taken after this *re* would be a fault against rhythm.

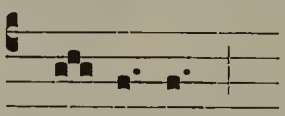
If the pause is preceded by a neum of two notes, each of these bears the ictus, because it is the general rule to double their value. If, for any reason, they are not doubled, the ictus only occurs on the first.

The antiphons frequently end with a syllabic spondee on the same degree. If this is approached by a descending melodic movement its two notes are doubled and consequently receive the rhythmic ictus:



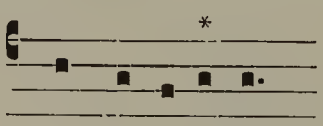
co-ro-ná-vit é- um.

Before the medium pause — pause of a member — or short pause — cadence of a section, — it is better not to double the penultimate, at least unless the accent is preceded by a torculus; in this latter case, as the voice needs a rest on the accent, the accent lends itself to the contingency and may be doubled:



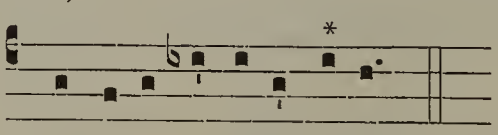
fu- dé- runt

In every other case: 1) whether the two syllables being preceded by an ascending melodic movement, are sung on the same degree,



omni-pot-éntem

or whether 2) the accented syllable falls on a degree other than that of the last note,



mansu- e- tú-di-nis é-jus.

it is better not to double or even prolong the note before the last. When this penultimate note has only its ordinary value of one simple beat it never bears the ictus in any cadence.

e) *The Rhythmic Manuscripts.* Since the learned researches of which they have been made the object by the Solesmes Benedictines, these can no longer be ignored. It is now proved that the manuscripts are the most ancient and trustworthy witnesses we possess regarding rhythm and that the rhythmic tradition was as universal as the melodic tradition itself. Essential as is the knowledge of these original sources for the study of the melodic score, it is at least equally vital to the understanding of rhythm as a whole and to the rhythmic analysis of any particular composition. Anyone desirous of rhythming a Gregorian composition for himself on sound principles is bound to have recourse to the *Paléographie Musicale* of Solesmes which will provide him with the finest specimens, as well as with the secret of using them; he will remember that they form the basis of the rules laid down in this chapter; and, if he be a choirmaster, he will not fail to borrow for his illustrations some of the examples which the monumental publication of Solesmes places at his disposal in such abundance.

Note to Chapter VI.

The principle of the independence of the accent — which means that it may or may not fall on the upbeat — is one of the main contentions of the Solesmes school, but it has met with considerable opposition in certain quarters. In English-speaking countries its enemies have based their argument upon the nature of the accent in English, an accent which normally falls on the downbeat in music (i. e. on the ictus). They even claim that the intensity of the accent demands that it should coincide with the downbeat, and conclude by mixing up accent and ictus and pointing to modern composers who now for several centuries have placed the accent on the downbeat when working to a Latin text.

Space forbids our treating the whole question at length. Reference may be made to Vol. VII of the *Paléographie Musicale* and Vol. II of the *Nombre musical grégorien;* here it will suffice to summarise the argument very briefly. To begin with, it is not sound scholarship to quote the nature of the accent in any modern language, in order to establish the character of the Latin accent. Conscientious study of this latter, firstly as it was in classical times, secondly as it was in the Gregorian centuries, shews that it belonged in the main to the melodic order and that its dynamy was far less emphatic than in the case of the Romance and Teutonic tongues. There was therefore nothing to prevent this melodic accent from occurring on the upbeat of the measure, just as the "expression" accent in modern music may equally well coincide either with the upbeat or the downbeat.

But we may do better than weary ourselves with prolonged historical research on this point. An attentive and impartial study of the Gregorian melodies themselves, either in the original manuscripts or in the Vatican

Edition, proves that the Gregorian composers did actually place the accent on the upbeat, and this not once but thousands of times. We shall only mention the long notes and the first notes of the groups, as being the two most common and obvious cases — since in the course of the natural and musical rhythm they are the certain indications of an ictus or downbeat. If we do not wish to turn plainsong into syncopated music, and break its characteristic legato movement at every turn, it must be conceded that the accents which occur on an isolated note immediately before these long notes or initial notes of groups cannot conceivably be placed save on the upbeat of the measure, as in both cases the ictus comes on the following note. Thus the very way in which the Gregorian melodies were written constitutes the most striking proof that their composers thoroughly understood the independence of the Latin accent and the rhythmical ictus. One conclusion is clear. As regards musical compositions with a Latin text it must be admitted that if for several centuries the best composers have considered themselves always bound to place the Latin accent at the downbeat of the measure, this is the result of the influence of the Romance accent which is so much more intense and incisive than the accent of Latin rightly understood. As a matter of fact the polyphonic composers of the fourteenth and fifteenth centuries treated the accent with the utmost freedom, as was remarked by Pedrell the gifted editor of the works of Vittoria. (Many instances of this are to be found in Vol. VII of the *Paléographie Musicale*, as well as in Vol. II of the *Nombre Musical grégorien*). Thus it may be noted in passing that the Gregorian reform set on foot by the immortal Pius X has already had the effect of freeing musicians from the fetters which had hitherto bound them in this respect, by giving them back — with plainsong for a medium — the perfect independence of accent and rhythm.

A further corollary follows from this, and one of capital importance, for it involves in great measure the secret of the Solesmes style of rendering the chant. It is obvious that when the Latin accent is made very strong and heavy, it will inevitably draw the footfalls of the rhythm to itself, for then it is no longer the "expression" accent mentioned above but an incisive accent which is bound to coincide with the downbeats. But since the very structure of the melodies shews that the Latin accent was independent of the rhythm, the accent must be treated in such a way as not to draw the rhythm after it, if their mutual independence is to be respected: hence the accent must be interpreted as a light shade of expression instead of a heavy stress, and lifted up instead of being thumped down. This is obviously only possible as long as it is thoroughly understood that the rhythmic ictus does not of itself involve force or stress but takes its colour from the syllable on which it falls. The independence of accent and rhythm goes with treating the accent lightly, and it forms, as we have already said, together with the legato which it makes possible, the chief characteristic of the Solesmes style.

To return to the subject of accent in the English language, it is an undeniable fact and one which bears closely on the question at issue, that the accent of cultivated people in England is totally different from that

found in uneducated speech. Where there is local accent (in the ordinary non-technical sense of the word accent), be it much or little, there the accent (in the linguistic sense of stress) is always much too strong, whereas among well-bred and well-educated folk it is far more equalised and evenly distributed. It follows from this that when it comes to singing, the provincial accent will produce a jerky melodic line, and the effect will be common and inartistic, if not actually painful to listen to. It would be difficult in England to find a well-qualified choirmaster possessed of real taste who is not constantly urging his singers not to bear too strongly on the accent and thus break the melodic line. Cultivated and musical people, on the other hand, naturally tend to avoid the over-stressed, staccato-sounding type of accent and prefer the more delicate style of accentuation, especially in singing. When the accent is thus fined down, it gradually approximates to the accent in Latin and becomes a shade of expression and not a hard knock. Would it be too much to argue from this that when the accent is understood in this sense the rhythm may be as independent of it as it is in Latin?

It is certain that besides the Latin polyphonists there were some English composers of the seventeenth and eighteenth centuries — perhaps not many — who treated accents with very much more latitude than they would do nowadays, that is when they fell on the so-called weak beats of the measure. At the end of Vol. VII of the *Paléographie Musicale* six examples of different authors are cited, each of whom places the accent on the upbeat in several separate instances. Nor are English musicians wanting today who believe that our language is like Latin in this respect, particularly when it is sung. As soon as a connection is established between English when sung and the needful flexibility of the melodic line, they think that the accent in English will deserve to be treated with the same freedom, suppleness and delicacy as the Latin accent is in the Solesmes chant. If we are to believe them, it is just as desirable in English as in Latin that composers should break away from the rule of the heavy accent and return to the old delicate artistic style, of which plainsong, wisely restored and correctly interpreted, provides us with the faithful echo.

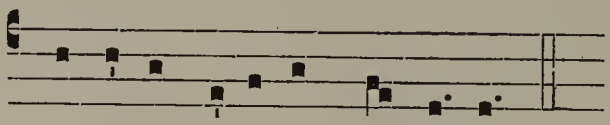
We may conclude by reiterating our original contention. Even if the English accent were supposed always to fall on the downbeat and draw the rhythm with it, this would not affect the question of the accent in Latin, so that the arguments adduced lose nothing of their weight. For a full treatment of this question the student is once more referred to Vol. II of the *Nombre Musical grégorien.* The fifth *Monographie grégorienne*, " *L'accompagnement du chant grégorien : Des rapports entre l'accent et la place des accords* " by H. Potiron, Professor at the Gregorian Institute of Paris (Desclée) and a pamphlet by the same author entitled *Des rapports entre les théories rythmiques de Solesmes et la Musique moderne* (Hérelle, 16, Rue de l'Odéon, Paris, 6e) may also be consulted with profit.

CHAPTER VII.

The Rhythm of Sections and Members.

Sections: their determining Factors: Text, Melody, the Demands of Aesthetic Feeling: The Rhythm. The same Factors govern the inner Coherence of the Sections. Phrases of one, two, three, and four Sections.

Rendered distinct but not separated by the ictuses, the binary and ternary groupings together make up the musical phrase [1] or greater rhythm:



Laudá-te Dómi-num de cæ- lis.

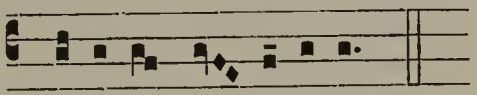
But by no means all musical sentences can be contained within such restricted limits. The greater number are sufficiently large in compass to be divided into members, and these again into sections. It is the meaning of the piece, literary, tonal and melodic, as well as our own aesthetic sense and the synthetic action of the rhythm which govern these subdivisions, and not mere caprice, much less the necessity of taking a breath from time to time.

For the literary meaning we may refer back to what was said in Part I on the grouping of the notes. The melodic meaning is one of the chief factors in the division of the musical period. It results from the principle upon which all modality is based, i. e. the mutual attraction or repulsion of different sounds, in virtue of the synthetic action of certain of the more important notes in each scale, such as the proper tonic and dominant, or the tonic and dominant of a temporary modulation. Our own innate aesthetic sense causes us, in writing or singing the somewhat longer phrases, to introduce provisional rests or pauses, like a kind of musical punctuation which at the same time charms the ear and renders the musical thought easier of comprehension. As for the synthetic action of the rhythm, it has been already said that simple rhythm owes its coherence to the close interdependence between arsis and thesis. Composite rhythm by contraction, in which the arsis or thesis is repeated in the manner above explained, also owes to their mutual relation or dependence the bonds which hold it together. Even composite rhythm by juxtaposition — although the different simple

[1] Phrase, sentence or period are here used indifferently to define the same thing. See *Phrase* in the Glossary.

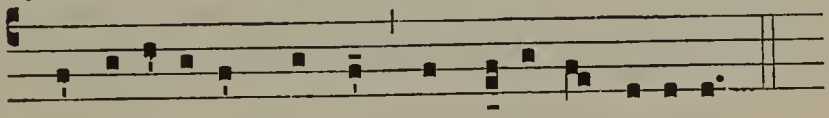
rhythms composing it each keep their own arsis and thesis — sets up nevertheless a close union between them, either by means of the text, or the melodic contours, or the finer shades of rendering. Every time, therefore, that the synthetic action of the rhythm, ceasing to make its influence felt, leaves certain groups of notes unconnected, there will be an opportunity — provided no other factor intervene — to mark a new division in the phrase, or a new member or section. The text, the melody and the rhythm, which thus decide the outward form or length of the sections and members, also constitute their inner form or coherence: the text by its literary meaning, the melody by its melodic meaning, the rhythm by the rhythmical principle subordinating all the rhythmical movements to one main arsic group which generally coincides with the principal melodic and even literary point of the section or clause.

Phrase of one member or one section.



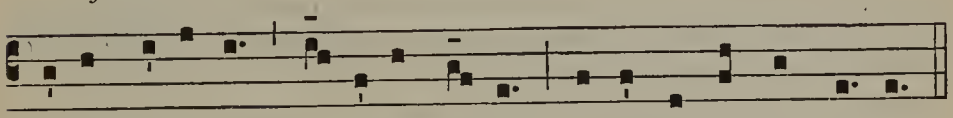
Ký-ri- e e- lé- i-son.

Of two



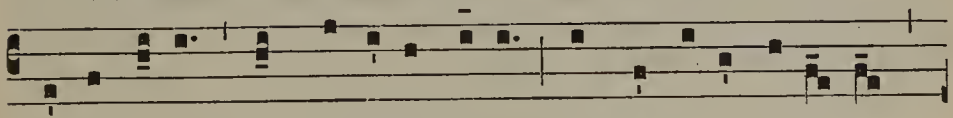
Adju-tó-ri- um nóstrum in nómi-ne Dómi-ni.

Of three

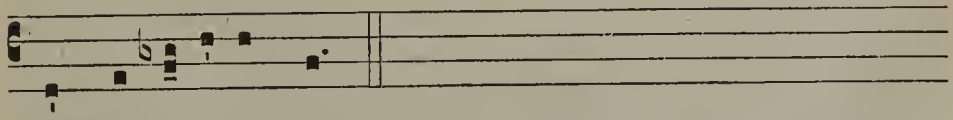


Dí-xit Dómi-nus Dó-mi-no mé- o : sé-de a déxtris mé- is.

Of four



Laéva é-jus sub cá-pi-te mé- o, et déxte-ra il-lí- us



ample-xá-bi-tur me.

One phrase may include an even greater number of sections and members.

CHAPTER VIII.

The Rhythm of the Period.

Coherence of the Period. Means of securing it. The melodic Link, what it is: Protasis and Apodosis. The dynamic Link: the Place of the general or phraseological Accent: Care to be devoted to its Interpretation. The proportional Link: in what it consists; the Part which falls to the Singer. The Link of Articulation; how it is made. Final Result.

If equal importance were given to all the members and sections the result would be something like a body whose members were all dislocated and separated; although they might be perfect in themselves, they would be incapable in such a state of receiving the life which the soul imparts to the whole frame. To achieve unity in a phrase, therefore, the rhythm must be fashioned out of regard to the rank and mutual subordination of the different elements composing it. The rhythm has four means at its disposal for coupling up sections and members, according to their rôle and importance, in order to form a sentence. They consist of:

1) The melodic link, or the mutual attraction and repulsion of sounds.

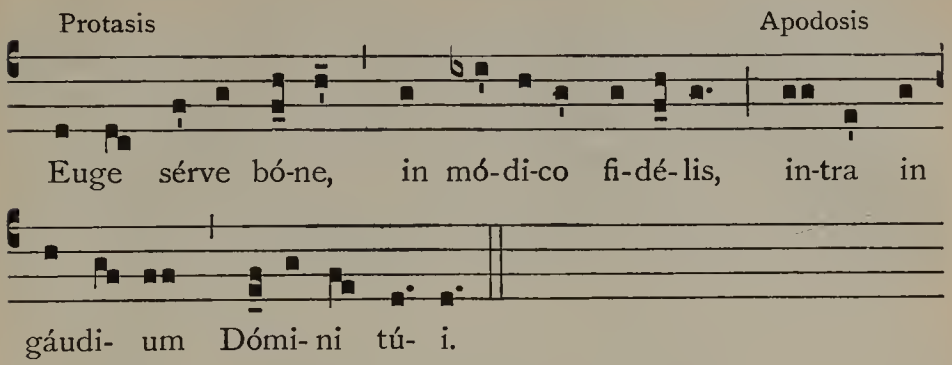
2) The dynamic link, or subordination of partial rhythms under one principal melodic élan or arsis, to which the general or phraseological accent corresponds.

3) The proportional link, or the order and proportion demanded by the musical ear in these divisions, pauses, and provisional rests.

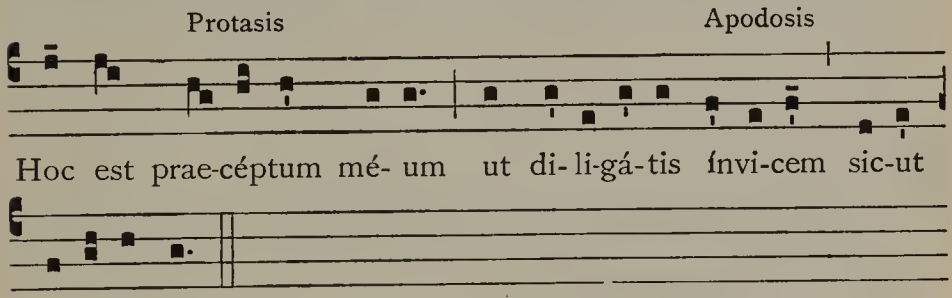
4) The link of articulation, or the relation of continuity which helps the singer to pass smoothly and perfectly from section to section and from clause to clause.

The Melodic Link.

A musical theme is often developed by gradually raising the melodic line to a culminating point, whence it descends either promptly or gradually towards the tonic. The first or ascending part is called the *protasis* (fore-section), the second or descending one the *apodosis* (after-section). Like the antecedent and subsequent clauses in a grammatical period the protasis and apodosis bring about the unity of the whole musical sentence:



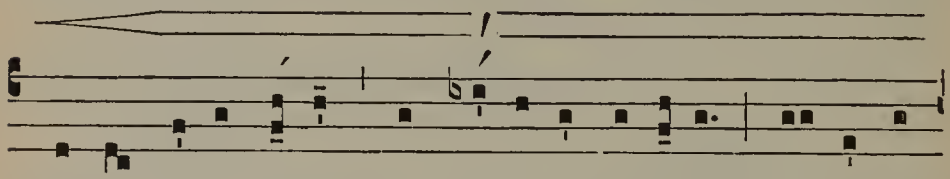
Sometimes the phrase begins on its melodic summit; the protasis then appears in all its élan from the very first notes:



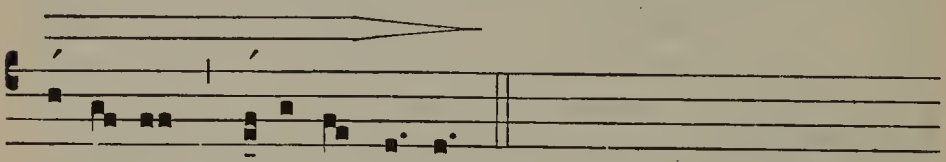
The Dynamic Link.

This represents the synthetic power of the rhythm, manifested by grouping each section and each member round its own particular accent, and the members and sections round the general accent of the phrase. It has been said that the arsis naturally corresponds to the ascending melodic movement and the thesis to the descending one: we added, moreover, when explaining the formation of the sections and clauses, that the principal arsis which binds them into coherence generally coincides with the higher group. We have now only to amplify this rule by remarking that the principal arsic group of the whole period, to which, in consequence, its *general accent* corresponds, and to which all other rhythms and particular *incisa* and clauses are subordinate, *normally coincides with the highest melodic group of the whole period.* To produce the effect of naturalness one must graduate the intensity from one accent to another and from one ictus to another, so as reach the summit of the melodic line almost imperceptibly: the same must be done coming down, but in reverse order, or decrescendo. The accents and ictuses will thus be stronger or weaker in proportion as they are nearer to or further away from the general accent of the phrase. From all that has been said it follows that during the

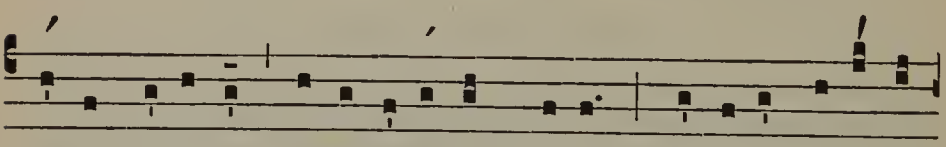
protasis it is better to multiply the arses, and during the apodosis to multiply the theses; but this does not in the least involve the absolute exclusion of theses in the protasis or arses in the apodosis. It means that before deciding upon the rôle of a binary or ternary grouping, which might lend itself to a twofold rhythmical interpretation, one has to consider what place it occupies in the general development of the phrase. The examples given below (Part. II, chapter X) will serve to illustrate the dynamic link. We append three others:



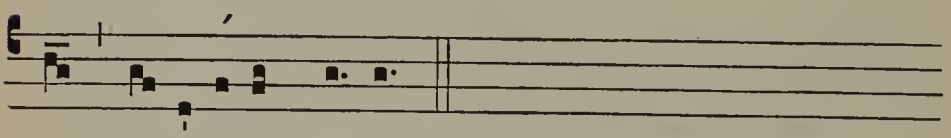
Euge sérve bó-ne in mó-di-co fi-dé-lis, in-tra in



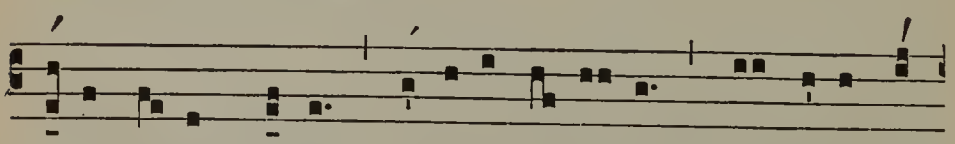
gáudi- um Dómi-ni tú- i.



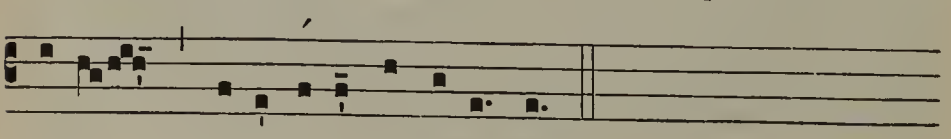
Ví-de Dómi-ne affli-cti- ó-nem mé- am, quó-ni- am e-réctus



est in- imí-cus mé- us.



Vé-ni spónsa Chrí-sti, ácci-pe co- ró- nam quam tí-bi Dó-



mi-nus praepa-rá-vit in aetér-num.

"This wise distribution of emphasis over the whole period is very important if an intelligent, comprehensible and pleasing style of execution is to be attained: if, in a word, one wishes to phrase well and to observe the dynamic law of rhythm and give the sacred text the importance due to it. Suppress this subordination of accents, and life and coherence disappear straightway, giving place to death and dislocation; there will be no more members or phrases, or, if these distinctions are still recognisable, it is only as inanimate fragments. In vain will the rhythms link words to words or the melody spread its fair curves over the members in such a case: this scale of emphasis is necessary to life itself, encompassing and penetrating all parts of the sentence, knitting them into a single whole. If this be lacking, the phrase will remain flat and cold, its different parts ill-adjusted, the clauses weak, and the whole melody sickly and colourless like an invalid who lacks sufficient strength to lift up his wasted limbs". And yet there are those who in the name of nature wish to banish this vital element of all melody, substituting for it what they call equality of force or naturalness. They claim to imitate nature, and only fall "into a precious affectation far worse than all the exaggerations to which the dynamic law of which we have spoken, can possibly give rise". But there is nothing to fear from this in plain music; since the essential law of all good rendering of plainsong is that it must be perfectly free from the slightest exaggeration. "The unalterable calm of the Gregorian *cantilene* as well as their smoothness demands that all the dynamic progressions and relapses shall be performed with the utmost restraint, discretion and artistic delicacy of feeling". This is a case for the just mean in which perfection consists. There is therefore "no need for any startling crescendos or sudden diminuendos, any straining after effect, above all any sharp contrasts properly speaking". Let us be natural always, but with art, "the art of fine shades, nothing but fine shades, which meet and mingle and blend into one another like the colours in a rainbow".

The Proportional Link.

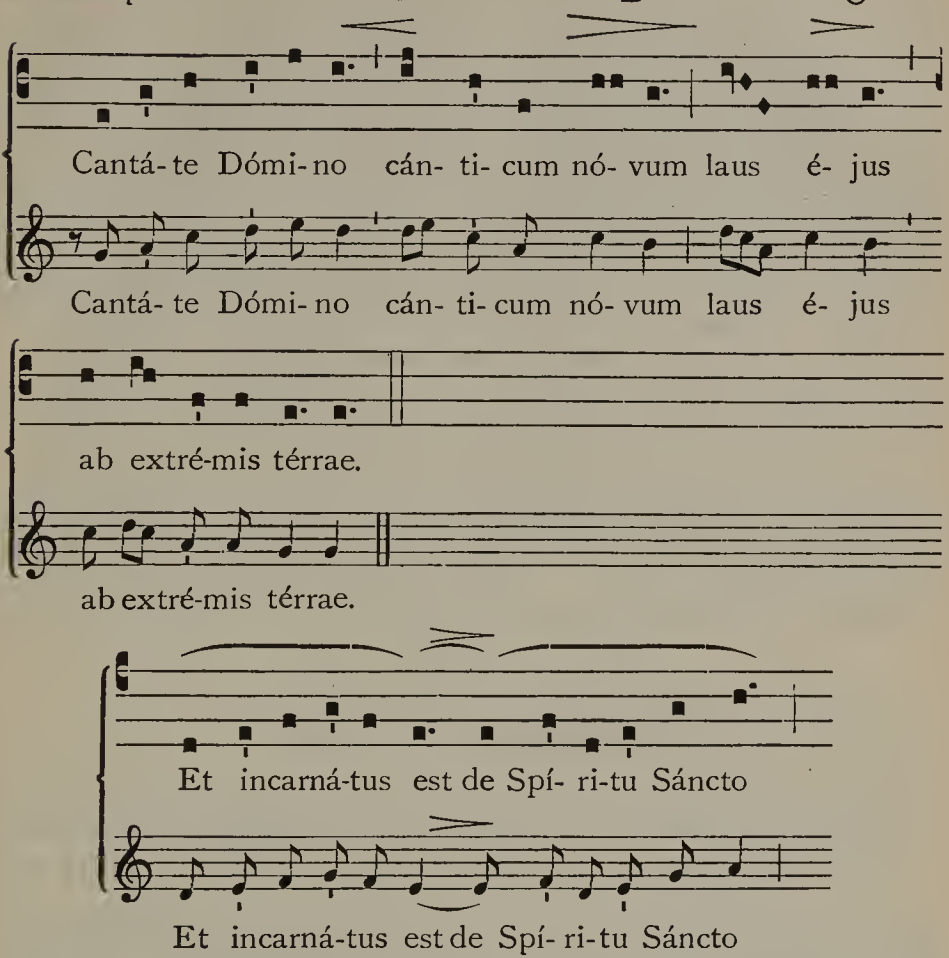
This is nothing else than the relation and dependence set up by the proportion of sounds between both rhythms and *incisa*. This relation, which may consist not simply in the number of sounds, but also in the duration of the pauses, is mainly the result of two attractions; the melodic attraction or interrelation of certain sounds in each scale, and the rhythmic attraction or dependence which the synthetic action of the rhythm establishes between different groups of notes, each of which constitutes a rhythmic

movement. These two causes working on our own inner aesthetic sense decide the number of sounds which must enter into each section and each member, in order to produce equilibrium and proportion amongst them. The singer is capable of destroying this relationship of proportion, either by not giving the different pauses their right value, or by exaggerating their length.

The Link of Articulation.

This is so called because its action is felt between the sections and members just at the point of their junction. The link of articulation is simply the *mora vocis*. The dotted note before the pause ought never to be produced as if the singer had been distracted and unprepared and then suddenly found himself bumping against it. This is the impression received when the voice drops heavily and strongly on the final note. Care must be taken, especially in the pauses, not to drawl or over-accentuate the last syllable. The old authorities tell us never to drag out the final syllable indefinitely : *Ultima syllaba non turpiter caudetur.* " To render the *mora vocis* well between the sections or two short members — i. e. the *mora vocis* without a breathing space — it must be borne in mind that the note thereby prolonged fulfils two functions : it ends one member and leads on to another. It transmits life from one clause to the next; the lifeblood of melody and rhythm pass through it, and it should be affected by this. It must not therefore be coldly rendered, on the vain plea that it is only a holding-note or prolongation of the voice. In conformity with this first trait, the *mora vocis* must be soft and smooth, so as to give an impression of repose; yet it has hardly alighted, so to speak, when it enters upon its second function of joining the preceding to the following clause, and it must prepare for this transition by adapting itself to the beginning of the new member and take on in advance, as it were, its colour and physiognomy. The end of the *mora vocis* will therefore assume the dynamic value as well as the tone colour of the first note at the beginning of the new clause; it should melt into it and adapt itself to its character. If the new member begins on a strong note, the timbre of the voice should end with a light crescendo, as in the first clause of the following example: if, on the other hand, it begins on a weak note, it should adapt itself to this by a delicate decrescendo.

Example :



" This rule applies chiefly to the *mora vocis* without breathing space, when it is simply a question of linking up sections or short members; when, on the other hand, it is necessary to take a breath between two more important clauses, the *mora vocis* tends rather to separate the notes than to unite them, and in this case it ought to be somewhat subdued and suggestive of repose. Such is clause B in the example *Cantate Domino.* These delicate shades of crescendo and decrescendo can be compared to oil lessening the friction in machinery, or again to the synovia or living oil which softens the limbs and aids the interplay of the joints in a human body". Thanks to this way of uniting rhythms, sections and members " the Gregorian *cantilena* is a continuous melody, not in the sense that it lacks divisions of duration, without which it would have no rhythm, but because these divisions involve no interruption or splitting up, but rather increase the continuity

of the melodic line; they are the garlands wound about its sinuous contours, or, better still, for this is a living image, the long ocean rollers gently raised by wind and tide, turning, rising, lengthening out, dropping back and rising again without loss of continuity right up to the shore on which the last wave spreads itself and dies. This undulating movement is a striking figure of the flexible unbroken flow of our melodies, and everything in their execution ought to contribute to produce and maintain it. It is at the end of the sections, and still more of the members, that this vital continuity is endangered; over long pauses and long gasping intaking of breath — these run the risk of suspending or even stopping its tranquil course. These very pauses, breathing-spaces and prolongations ought really to help to outline as it were the long undercurrent of curves which maintain the rise and fall of the melodic waves. This is the mature conviction of those who have seriously studied and practised the Gregorian *cantilene*, and it leads us more and more to reduce the number of vocal pauses and to lessen the duration of the notes marked with the *mora vocis* dot."

CHAPTER IX.

Conducting the Chant.

Chironomy: (A) *by simple Beats;* (B) *by simple elementary Rhythms;* (C) *by compound Beats. Remarks: the Classification of Rhythm. Melodic Patterns. Tempo. Advice to the Conductor. Expression.*

To complete what has been said hitherto concerning rhythm, we shall now deal with the correct method of illustrating it graphically by movements of the hand. This is what is called *chironomy*, from the Greek χειρ (hand) and νόμος (rule).

There are several different ways of conducting the chant.

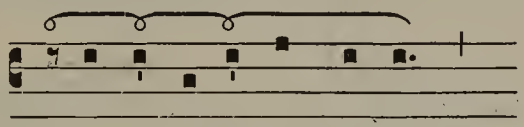
(A) *Conducting by simple Beats.* It would be a clumsy and erroneous method of conducting plainsong to mark each and every note by a more or less heavy thump:

Ec-ce sa- cér-dos má-gnus

as such conductorship would lead to a disagreebly choppy and hammering style of execution. It is permissible nevertheless to

adopt this method, temporarily, in certain cases; if it is a question, for instance, of accelerating some notes and retarding others, or of establishing more equality between among them.

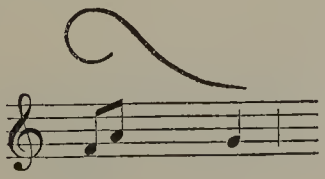
(B) *Conducting by simple or elementary Rhythms.* This consists in lowering the hand from one ictus to the next. Although preferable to the first method, this is not the one best suited to the character of plainsong; it lacks power to express the union of all the elements which make up the phrase at the same time as marking the respective value of each:



Ecce sa-cérdos mágnus

Its use may be confined to those cases in which it is desirable to give relief to the tonic accent; when it corresponds, for example, with the last beat of a ternary division. This is the case with the accent of *intellectus* in the Introit *In medio* which will be analysed in a later chapter.

(C) *Conducting by Members or in compound Time.* This is the true way to conduct Gregorian chant and the only one suited to its flowing style. It depicts the rhythm, so to speak, before the eyes of the singer, having regard at once to the details of the movement and its main outlines. Firstly it marks the binary and ternary groupings, with their character of arsis or thesis; then it indicates the knitting up of the rhythms among themselves, repeating the arsis or thesis if they are joined by contraction, and preserving its own arsis and thesis to each one if they are in juxtaposition: finally there is no dynamy that it cannot express by the vigour or moderation, the amplitude or restraint of its gestures. At the arsis the hand describes an upward movement in the form of a curve which must begin from the first rhythmic ictus either expressed or understood; at the thesis it takes a direct downward sweep. In either case the gesture will have more or less amplitude according to the number of notes of which the groups are composed. This is the chironomy of simple rhythm:

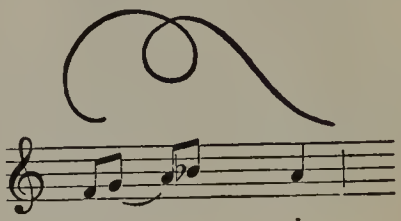


Arsis *Thesis*

In a series of simple rhythms making up a composite rhythm by contraction, the arsic movement is repeated as often as the arsis occurs :

Two arses and one thesis.

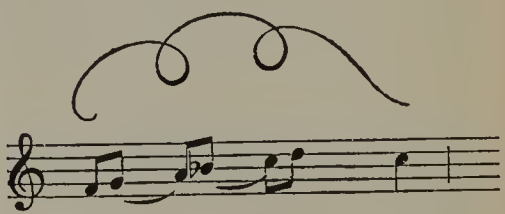
mé- is



mé- is

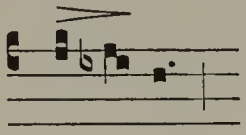
Three arses and one thesis.

mé- is

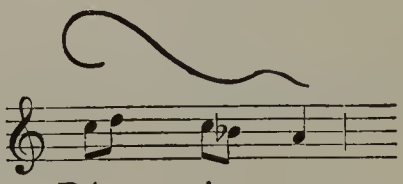


mé- is

The most important arsic group of each section, member or phrase is marked by a more emphatic raising of the hand. If, in the contracted rhythms, several theses follow one another, the hand, after having come down on the first, is lightly raised once more, and, having described a little curve, drops again on the second [1] :



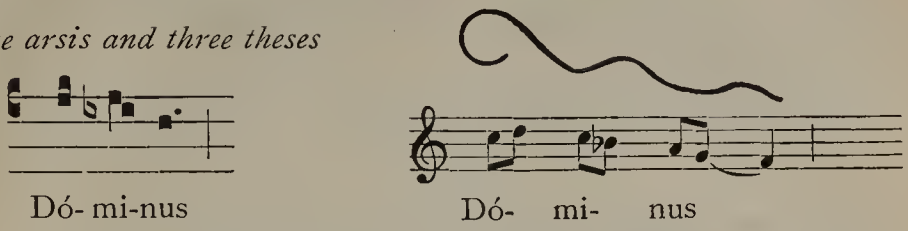
Dó-mi-nus



Dó- mi- nus

[1] Dom Mocquereau, who formerly employed only two gestures — an upward curve for the arsis and a downward sweep for the thesis — now makes considerable use of a third *undulatory* movement, and this in rising or arsic passages as well as thetic ones. This gesture is indicatory of a very smooth legato, and it is almost indispensable if we are to respect the claims of the text as well as those of the melody, and avoid in particular marking the endings of words and atonic syllables with the arsic loop. Ex. First line of *Ave maris stella*. In this, as in other particulars, there are improvements in the latest Spanish edition of Dom Suñol's textbook, of which the translators were unable to avail themselves, as the English version was already in the press when it came to hand. It will suffice, however, to recommend the masterly chapter on chironomy in the second volume of *Le Nombre musical*, the mature fruit of Dom Mocquereau's exquisite art and long experience.

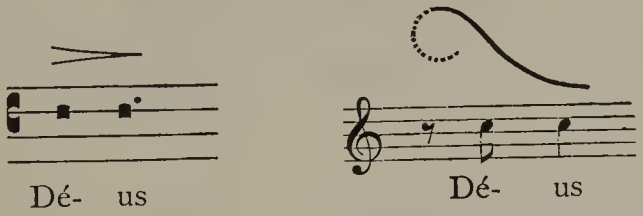
One arsis and three theses



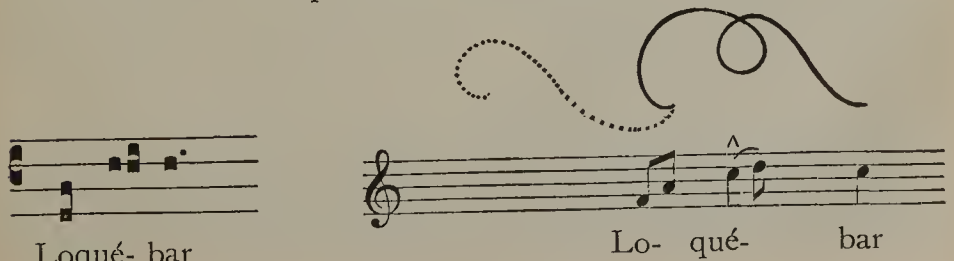
In composite rhythm by juxtaposition the same gesture is repeated for each simple rhythm, so as to knit up the arsis of the second with the thesis of the first in the following manner :

By this means one can follow and mark out the smallest details of the rhythmic movement.

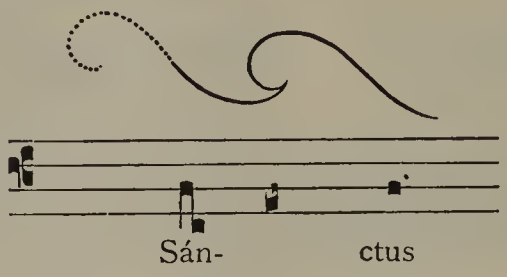
In the preceding examples the rhythm begins with an express ictus : when the initial ictus is only understood it is marked by a preliminary gesture and the singers do not begin until the conductor's hand reaches the arc of the semicircle which it is describing :



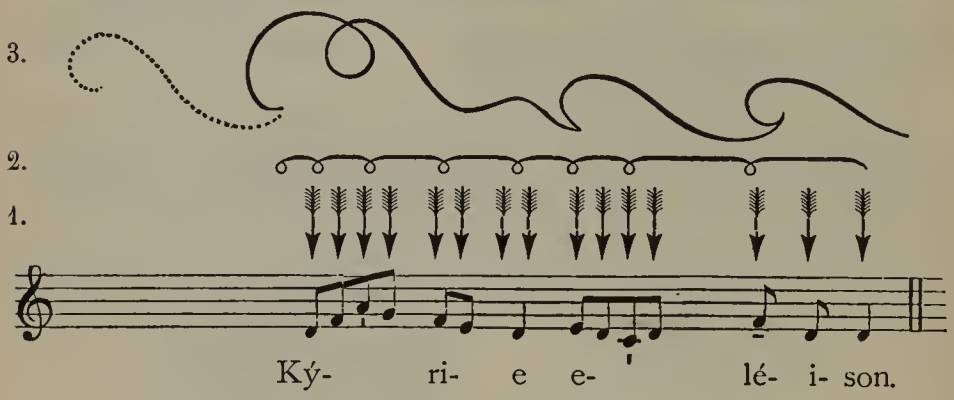
This initial ictus, not expressed but understood, can also be marked by a tap of the hand as in common time, when the singing only begins at the second beat. Elsewhere, even in pieces which open with an express ictus, it is always best to begin by a preliminary gesture; the singers are thus prepared for the movement and their attack will in consequence be more absolutely simultaneous and clear-cut. In this case the hand does not describe only part of the arsis as in the preceding example, but the entire rhythm :



If the phrase begins with a thesis, it is indicated by the hand in the following manner:



A complete illustration of this chironomy is to be found in the example *Alleluia. Ostende* given in the next chapter. A graphic plan of the three kinds of chironomy, placed one above the other will best show the importance of (C) as it has just been explained:



Remarks. CLASSIFICATION OF RHYTHM. *General Rule.*

As a general rule the melodic movement itself will serve as a guide to the conductor in classing the arses and theses. Since the arsis represents the effort and uprush and the thesis the relapse and rest of the rhythm, it is natural and reasonable to treat the ascending group as an arsis and the descending one as a thesis. There are exceptions to this rule, however; every elevation is not necessarily an arsis nor every descent a thesis; it depends on the general movement of the phrase.

Rhythms by Juxtaposition. The movements in which neither melody nor text demand the repetition of the arsis or thesis are regarded as juxtaposed rhythms.

Rhythms by Contraction. When, on the other hand, by reason of the text or the melody, the movement calls for more than one propulsion, the rhythm is by contraction; it is made up of several arses or several theses which must be reproduced by gestures of

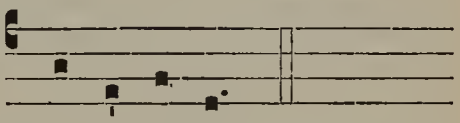
the hand. When it is clear that the next group does not strictly depend on the preceding one, and that the movement requires a renewal of energy, this proves that a new movement is beginning and must be signalised by describing the arsis of a new rhythm. In the course of several sections and members contraction is generally preferable to juxtaposition.

The initial Rhythm of the Phrase. Not every phrase necessarily begins with an arsis; it may open with a preparatory thesis as in the *Sanctus* quoted above.

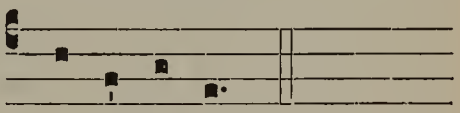
Melodic Patterns.

The conductor ought to adapt his gestures so as to outline clearly certain melodic patterns which are of frequent occurrence in the chant; he must not allow any of the details to be lost, since it is the sum of these which makes the liturgical melody beautiful and satisfying. The following are some of the melodic patterns which may be studied in the Gradual:

A. *Similar melodic movements and similar intervals.*



B. *Similar melodic movements and different intervals.*



C. *Symmetry and correspondence between different groups.* — Alleluia *Ostende*, analysed in the following chapter.

D. *Repetitions on the same pitch.* — Alleluia *Magnus Dominus.*

E. *Transposed Repetitions.* — Offert. *Recordare*, final *jubilus;* the *Christe* and last *Kyrie xi.*

F. *Direct Imitations (ascending).* — Tract *Quis loquitur.*

G. *Direct Imitations (descending).* — Grad. *Constitues... principes...* among other instances in the same piece.

H. *Imitations in contrary Motion.* — *Christe* T. P. *(Kyrie I)*; *Qui fuerat quatriduanus* from the Communion *Videns Dominus.*

I. *Gradation and Retrogression.* — One of the most frequent cases. Characteristic examples: *mansuetudinem* from the Gradual *Specie tua*, and *munera offerent* from the Offert. *Reges Tharsis.*

J.	*Antecedent and Subsequent Formulas.*	The second section of the Allel. *Fac nos*, and also the Allel. *Justus germinabit.*

Many other examples might be cited, but they belong rather to a treatise on Gregorian aesthetics.

Tempo.

This should be neither hurried nor slow. If hurried it shows lack of reverence; if very slow it wearies the hearers and spoils the sense both of text and melody. In choosing a tempo one must consider the meaning of the text, the character of the melody, the number of the singers and the acoustic properties of the church. Melodies with wide intervals in them demand a moderate pace. Recitatives should be taken at the same rate as clear, distinct and dignified reading. In wholly neumatic chants the time may be more animated, as the voice is no longer subjected, as it were, to the constraint imposed by the pronunciation of words. Alternating chants can generally be taken at rather a lively tempo. With a considerable number of voices, it is generally advisable to moderate the movement, but this must be done without falling into heaviness. A well-trained choir, knowing exactly how to manipulate their voices, can go at a slower pace than a less expert body of singers; the latter will be liable to thump or hammer if they sing very slowly. One may refer to the metronomic marks inserted at the beginning of each melody in the Solesmes editions in modern notation; but it must be understood that these indications are only of approximate value and not meant to be taken too literally.

Hints to the Conductor.

The conductor must take great care that equilibrium and proportion are well maintained in singing. He should not allow his singers to rush the high notes as some choirs tend to do, when often these high notes demand greater amplitude and not less. When the performers are inclined to shout or scream, or put exaggerated energy into their production, the conductor can remedy this successfully by multiplying the theses rather than the arses, at any rate in those rhythms which lend themselves equally to either interpretation; he should adopt the opposite course of action if the choir tend to slackness of tempo and expression. He must not feel bound to illustrate every single arsis and thesis by a gesture; when the choir are doing well and have no need of being encouraged or pulled along, he may express several conse-

cutive arses or theses in one gesture. A few broad sweeps of the hand will then accompany the different directions of the melodic line without breaking them, and the chant will thus gain in suppleness and breadth. It is the conductor's duty to banish inexorably every kind of mannerism from the chant. He must never tolerate any such affected renderings as those sham echoes, sung pianissimo, with which melodic repetitions are sometimes accompanied in interpreting the Gregorian melodies. Not only is this business of echoes petty and unworthy of the serene majesty of liturgical music, but it is often in actual contradiction with the expression itself: it is no uncommon thing in melodic repetitions to find the musical sense demanding more intensity of voice and breadth of movement in order to reach its full scope, just where the singers tend to die away. The melodic phrase of the *Kyrie*, for instance, is repeated nine times to give power and gravity to the prayer, and it would be an absolute misinterpretation to attempt to express this by echoes. Finally the conductor must himself make a constant study of the chant, so as to know how to interpret each piece. He needs to become thoroughly steeped in the atmosphere of those wonderful *cantilene* in which our forefathers took so much delight.

Expression.

Naturalness is the supreme test of beauty in the rendering of plainsong as well as in the other arts. It is an affectation either to sing in a weak, half-audible tone, or, on the other hand, to force the voice beyond measure. By avoiding excess in either direction the rendering will become natural; if several sing together, no one must be allowed to drown the others; they ought to blend so well as to give the impression of being one single voice. Yet the tonal intensity must not always be maintained at exactly the same level with no light and shade; nor must the singers make a fetish of naturalness to the extent of disregarding the laws of beauty and moderation. Sobriety and dignity in the fine shades is the hall-mark of all true art, whereas frequent and violent contrasts denote a lack of taste which is doubly serious where sacred things are concerned. We must certainly sing with all our mind and with all our heart; the chant has been well called the jubilation of the whole soul; but it must be the soul and not the nerves, and the soul in the presence of God who is a Spirit. Gregorian chant is, moreover, the official, social, Catholic utterance of Holy Church and not an outpouring of personal feeling. Indeed the more austerely impersonal the rendering the better; plain music has no need of any meretricious aids to heighten its effect; the secret of

perfect execution is to let it speak for itself, and anything like crude contrasts or gush of sentiment would be utterly out of place.

In all save those very rare instances therefore, where a more dramatic style is demanded by the meaning of the text, there must be no sudden pronounced changes either in the tempo or in the intensity of the singing: accelerando or rallentando, crescendo or decrescendo; no tendency to swell on the least melodic elevation, still less on every ictus in a manner suggestive of an accordion; but rather a sense of great calm controlling the movement as a whole, always moderated, as has been said, according to the character of the composition and the circumstances of its rendering. The choir or the singers must devote themselves to marking the broader shades with gentle emphasis and bringing out the larger sense of the entire musical phrase. It is supremely necessary to understand the meaning of the text which is being sung; when this is fully appreciated then art and piety will help each other and the right result will be achieved by instinct as a *gratia gratis data.* There should also be a constant effort made to enter more and more deeply into the musical meaning of the piece which is being sung; the better it is understood, felt and loved, the better will its execution be; but the fundamental law of restraint and sobriety always holds good. This it is which constitutes the dignity, delicacy and grace of sacred music. As for sentiment as such, it is only good from any point of view when it is hinted at rather than expressed, giving the impression of a power held in reserve. The most important point to emphasise in concluding this chapter is that the Church always shews her reverence towards Almighty God without excess of enthusiasm or echo of earthly passion; hence the absolutely unruffled calm with which the plainsong melodies unfold. So far from straining after effect like worldly music, the greater the joyfulness of the Glorias and Alleluias, the greater the tranquillity which seems to pervade them. All the expression in the chant must be strictly in keeping with this holy calm and reflect a heart at peace.

CHAPTER X.

Practical Examples.

Order of the Analyses. In Medio. Ostende. Videns Dominus. Exsurge. Justus.

The following analyses aim at illustrating how the Gregorian melodies should be studied in order to sing them as Pius X said "piously and artistically". At the same time as allowing us to harvest the fruits of our previous studies, these analyses will help us thoroughly to appreciate the artistic excellence of plainsong, and recognise the qualities which make it the liturgical chant *par excellence.* Dom Guéranger was wont to say "I seek everywhere for what was thought, done, and loved in the Church in the ages of faith". To which Dom Mocquereau has added "To seek out the thought of our fathers, to submit our artistic judgment humbly to theirs, this is demanded both by the love which we ought to have for the whole plainsong tradition, melodic as well as rhythmic, and the respect due to a form of art which is perfect of its kind". It is by long study of the chant and close analysis of its compositions that we shall come to understand the reason why Pius X held it up to composers as the supreme model of religious music and the means by which they may learn to enrich their compositions in many hitherto unsuspected ways. Delightful surprises await the student in the attentive and minute examination of a melody. The manuscripts abound moreover in rhythmical signs which throw important light on the whole subject.

The limited scope of a textbook will not allow of our giving our analyses the ample and detailed form employed by Dom Mocquereau, the learned director of the Solesmes school, in his *Monographies Grégoriennes.* In so far as is practicable, however, we shall adopt his method and profit by what he has told us, in dealing with these first two examples: *In Medio* and *Ostende.* This will be a small token of gratitude for the mention of this book which he was good enough to make in the first of these monographs.

In order to make the analysis of a composition as profitable as possible we suggest going through it in the following order: Text, Melody, Rhythm.

Text.

Literal and mystical meaning. Liturgical use. History Phrasing.

Melody.

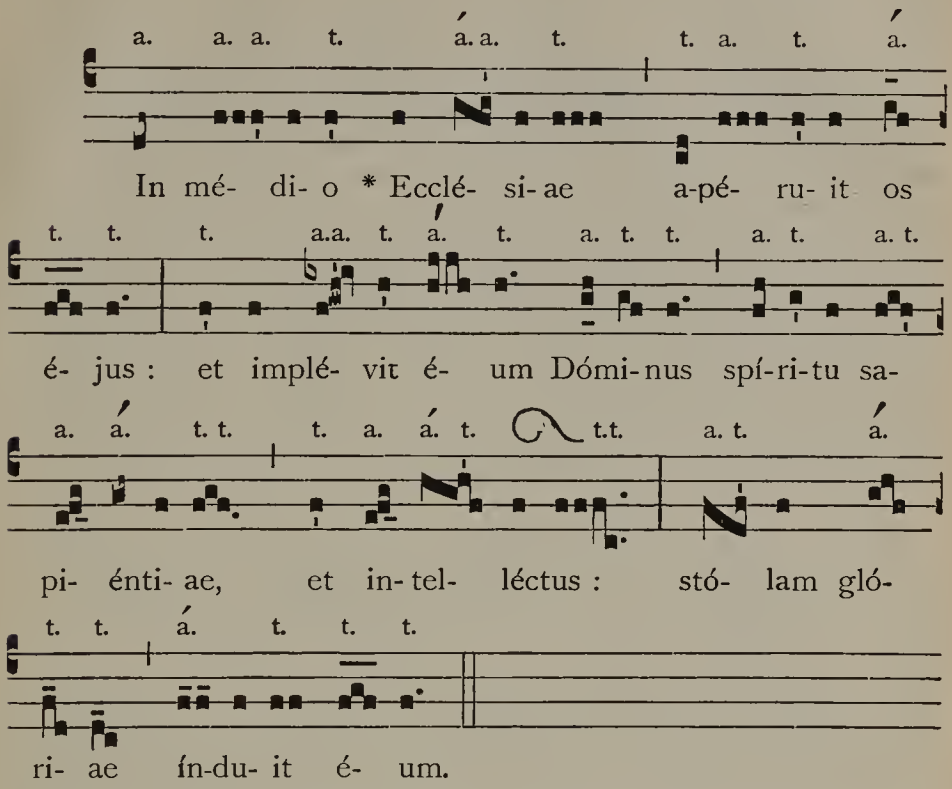
Number of notes. Intervals employed. Diversity of melodic movements ascending, descending, contrary : imitations; abbreviations : analogies or parallelisms : repetitions : antecedent or subsequent formulas : questions and answers : musical rhymes. Modality : tonic : dominant : extension of the piece or of the mode : modulations.

Rhythm.

General divisions of the piece. Value of the pauses. Special interpretation of certain neums. Rhythmical indications showing the value of certain notes. Rhythmical ictuses. Simple or elementary rhythms. Composite rhythms : their number, their kind, and the reason of them. Ictic and postictic endings of the rhythm (or cadences) Sections and members : their number : how the text, the melody, and the aesthetic and synthetic meaning of the rhythm contribute to their formation. Special and principal accent of each member and section. Phrases : their number, formation, and unitive elements. The melodic link : protasis and apodosis. The dynamic link : general and phraseological accent : how to make it correctly : its preeminence : care to interpret it well. Proportional link : whence it comes and what use it is : how to employ it. Link of articulation : its function and the way to interpret it. Tempo and expression of the composition. Conducting or chironomy.

The student of plainsong experiences a well-deserved sense of satisfaction when, after conscientious analysis, he comes to know the true character of a piece all through and in every detail. "The Gregorian restorer," says Dom Mocquereau, "works patiently, and slowly, but surely, clause by clause, through the venerable melody in its genuine and original form. A doctor does the same thing when called upon to identify the dead body of some saint. He examines every bone religiously; recognising, classifying, arranging, joining up and gradually rebuilding the whole skeleton. But there his power ends; he cannot give it life. The Gregorian restorer is fortunate in being able to go further : after performing the same work on the members of some ancient *cantilena*, he can make it live again and present it to us in all its beauty. This is indeed the reward of his labours". Dom Mocquereau wrote these words after ending the paleographic study of a melody and before undertaking its rhythmical reconstruction. We may hope to experience a like satisfaction in our own analyses, even though we can only distantly follow the path which he has traced out with such a masterly hand.

I.



Text. This passage is taken from Ecclesiasticus xv, 5. *Et in medio Ecclesiae aperiet os ejus, et adimplebit illum spiritu sapientiae et intellectus, et stolae gloriae vestiet illum.* The Church applied these words first to Saint John the Evangelist and then to all her holy Doctors. Ancient liturgical books give this Introit for the second Mass of Saint John, December 27.

The phrasing, in simple reading, can be made out as follows :

Phrase.
- Member
  - Section : In medio Ecclesiae.
  - Section : aperuit os ejus,
- Member
  - Section : et implevit eum Dominus,
  - Section : spiritu sapientiae et intellectus,
- Member
  - Section : stolam gloriae,
  - Section : induit eum.

It is necessary, moreover, in singing, to pay the greatest attention to the composer's idea in arranging the melody and rhythm.

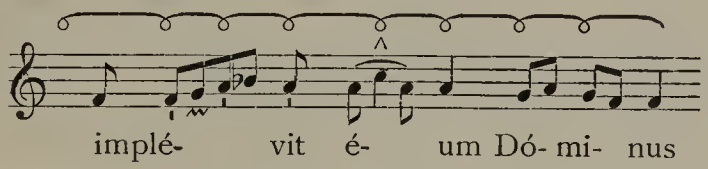
Melody. Name the notes and the intervals employed. The melodic movement ascends as far as the words *implevit eum* whence it descends to the conclusion in a series of well-graduated

steps. The first two sections are almost identical in movement, their surface being scarcely rippled by the slight undulation of the reciting note *fa* [1]. They form a contrast with the next two sections : *et implevit eum Dominus spiritu sapientiae et intellectus, stolam gloriae,* whose melody is much fuller of incident as it takes a rapid flight towards the high note and then goes down by degrees with a graceful rocking movement as far as the low *do.* Notice the close melodic relation and mutual attraction of sounds in the course of the sections; *spiritu sapientiae et intellectus, stolam gloriae,* and between each of them. The melody is written in the sixth mode (consult table of modes chapter I). *Fa* the tonic of the mode is changed into the dominant and reciting note in the first two sections, but in the last one — although the movement of the first two is repeated — the *fa* rather takes up the character of a tonic again, because this section is joined to the preceding *stolam gloriae* and brings the composition to a close.

Rhythm. The Vatican Edition divides the melody into three phrases, the first and last of which are made up of two sections, the second of three. The value of each of these three pauses was fixed in chapter IV. Yet the musical thought would seem to be better interpreted if the value of a medium pause were given to each of the first two long pauses, thus making the whole piece into a single period. The unity of the melody gains immensely if this is done. This is all a matter of details, no doubt, but they are details which contribute much to the beauty of the whole; moreover they are in no way contrary to the official version. Two tristrophas appear in the first section : the first possessing an ictus on its last note besides the percussion mentioned in dealing with the proper rendering of this neum. The neum on the word *implevit* consists of a punctum, a podatus-quilisma and an oriscus translated by a virga in the Vatican Edition; the ictus is therefore placed on *la.* The two distrophas on *induit* corres-

[1] It is necessary to insist on the melodic form of this member. This very simple melody, except for the two lower podatus groups which introduce the first two sections and the two groups of accentuation, keeps constantly on the same *fa,* hardly moving off this reciting-note. Restrained, discreet, almost self-effacing, it yields everything to the rhythm. As for the latter it only appears in order to adjust itself exactly to the words which it emphasises and enlarges; it seems anxious to expand them only in order the better to express the deep thought which they represent. And such is the power of this peaceful, rocking rhythm that it can of itself endow these words with inexpressibly lofty solemnity. An ignoramus might call this melodic poverty, lightheartedly enough; it is really rhythmic wealth and classic purity worthy of the Greeks and early Gregorians, both of whom possessed a rhythmical sense and delicacy of auditory feeling which the faintest ripple, the lightest shade of sound, sufficed to move and charm without the aid of any melodic interest

pond to two bivirgas in the manuscripts, as often happens when two notes on the same degree occur under one syllable. The first bivirga involves a percussion and ritardando to each note, the second a percussion alone with no ritardando. The horizontal episemas placed at the word *os* and on the other neums are reproduced from the rhythmic manuscripts. The three notes *mi fa sol* of *sapientiae*, and again of *intellectus*, should be interpreted as a salicus according to the manuscripts. The actual modality of the piece demands this interpretation. The *mi* thus occurs between two fa-s each marked with an ictus. The dot after the *la* of *implevit eum* takes the place of the cephalicus found in the manuscripts. This case moreover is similar to many others in which the voice comes to rest immediately after the pressus *la do do la*. The rhythmic supports, as has been already said, mark the binary and ternary divisions. The elementary rhythms can be distinguished in the following manner :



but in practice the greater rhythm of the phrase has to be considered and the sections and members of which it is made up must be carefully examined.

Clause I.

First Section. Two composite rhythms by contraction : the first, *In medio Ec.*, comprises three arses and one postictic thesis : the second, *clesiae*, two arses and one thesis.

Second Section. Two rhythms : after a group which may be regarded as a prolongation of the preceding thesis, the first rhythm, *aperuit*, (simple rhythm), begins with an arsis and ends with a postictic thesis : the second, *os ejus*, (composite by contraction), comprises one arsis and two theses.

Clause II.

First Section. Three rhythms : on the conjunction *et* the ictus may be regarded as a prolongation of the preceding thesis; in this way the whole rhythmic movement is unified. The first rhythm, *plevit* and the first *la* of the word *eum*, (composite rhythm by contraction) : two arses and one postictic thesis : the second, *eum*, starting from the *do* pressus, a simple rhythm with ictic thesis : the third, *Dominus*, composite by contraction : an arsis and two theses, the last one ictic.

Second Section. Two simple rhythms and one composite: the two first, *spiritu sapi* up to the *mi* inclusive, make a composite rhythm by juxtaposition with postictic theses: the last, *ientiae*, composite by contraction from *fa* onwards; with two arses and two theses, the last one ictic. There is a third thesis which begins the following section, and on account of its melodic relation to the earlier one it can be regarded as dependent on the previous composite rhythm in the same way as was shown at the beginning of the first section.

Third Section. A simple rhythm by contraction, beginning from the *fa* which is the second note of *intellectus:* two arses and four theses. Reaching the tonic accent, refer to what was said in the preceding chapter, when the accent of a word is on the third beat of a ternary group. (See p. 117.)

Clause III.

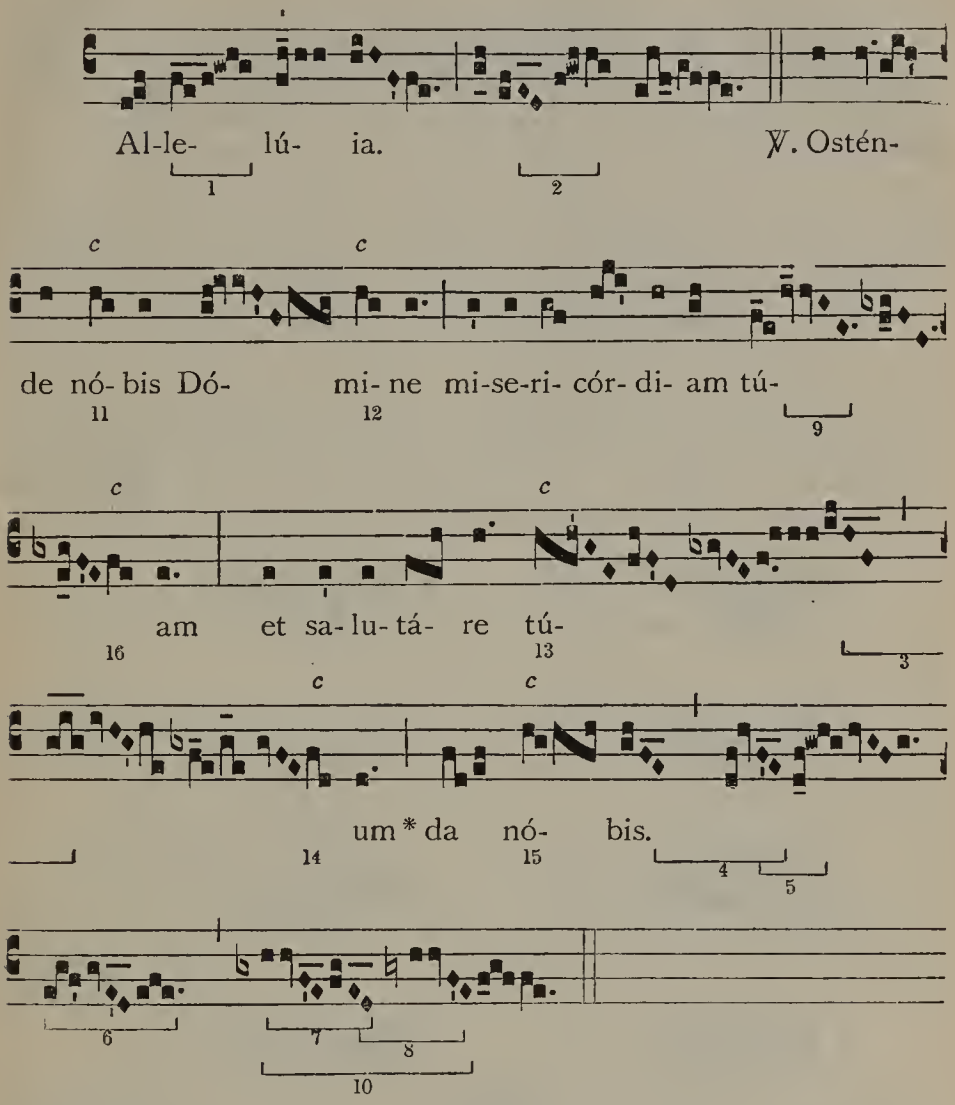
First Section. Two rhythms: the first, *stolam*, simple with postictic thesis: the second, *gloriae*, composite by contraction; with one arsis and two theses, the last postictic.

Second Section. One composite rhythm by contraction, called for by the approaching ending of the melody, *induit eum:* an arsis and three theses, the last one bound to be ictic.

In Clause I the special accent corresponds to the first *sol* of *ecclesiae*, the highest arsic group, and the principal accent to the *sol* of *os*. The special accents of Clause II correspond to the *sol* of *sapientiae* and the *la* of *intellectus;* the principal accent to the *do* of *eum*. In Clause III the accents occur on *glo* and *in*. Having regard to the melody alone the first accent is the principal one, but taking the rhythmical signs into consideration it may be the second.

The Phrase. The first three sections form a protasis and the remainder an apodosis. The climax of the whole phrase, representing the general accent, is the pressus *la do do la* of *eum*. The exact length of the pauses, the order, balance and symmetry of the rhythms: these it is which constitute the link of proportion. The transition from one rhythm to the next must be very continuous, natural and gentle, with no jarring or interruptions. The general tempo of the piece will be that of a declamation, grave, majestic and severe, but free from any emphasis whatsoever. Clause I should be sung with the simple gravity of a moderately slow recitative; Clause II needs more animation, on account of the rapid flight of the melody from the outset, contrasting with the calm movement of the preceding member. After Clause II the melody gradually resumes the form and tempo of Clause I. The order of the rhythms is marked by the chironomy according to the method indicated in the last chapter.

II.

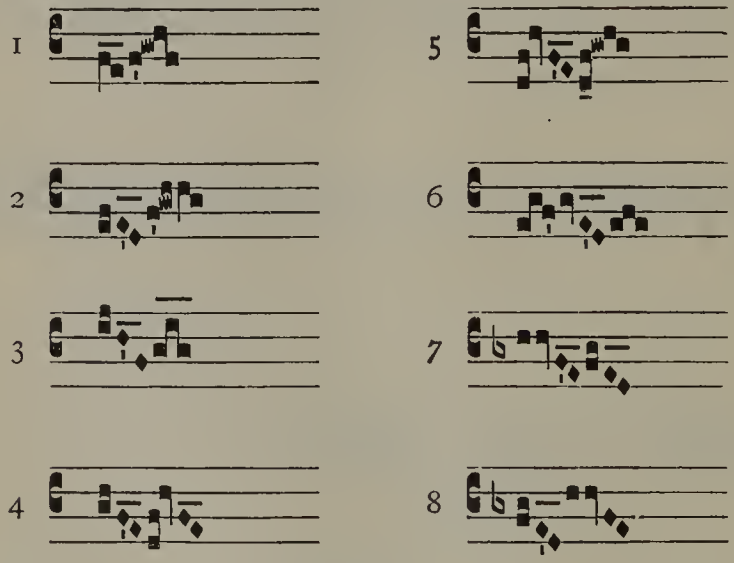


Text.

This is taken from Psalm lxxxiv, 8, liturgically appropriate to the First Sunday of Advent.

The melodic arrangement is almost the same for each section. By a skillfully disposed series of gradations the movement works up with each section towards a culminating point. This feature is well worth noticing, as also the appropriate inflections which immediately precede the climax. Not less remarkable is the melodic concord of groups 1 2 3 4 5 6 7 and 8, marked under the text. The melodic and rhythmical parallelism existing in

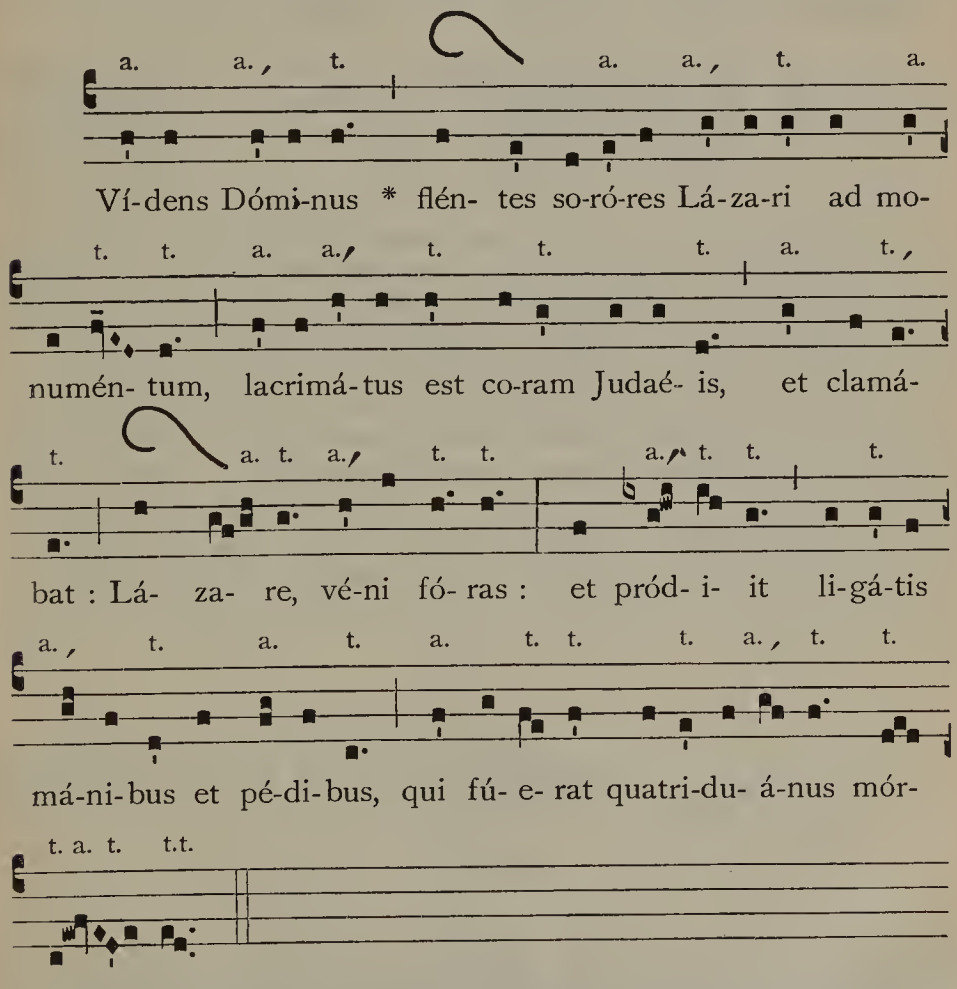
these groups, as we shall note in speaking of the rhythm, ought to be brought out in the execution. With regard to the modality, notice the varied arrangement of the reciting notes and endings of each section. In the first phrase, *Alleluia*, the ictuses naturally occur on *la;* and *do*, as the dominant of the mode, becomes the culminating point of the sentence. The second phrase begins with *do*, playing the part of a dominant, as it does in present usage, and ends with *si* which soon becomes the dominant of the following section, this latter concluding on the tonic *sol*. With the third phrase *do* resumes its function of dominant, only to give place anew to *si*, and *si* drops down a semitone to prepare for the cadence in *fa* which leads on to the following clause. In this last member the dominant wavers between *do* and *si* and the piece naturally ends on its proper tonic. It is necessary to take into account both the melodic and rhythmic parallelism existing in groups 1 2 3 4 5 6 7 and 8. The following rhythmical interpretation, based on the manuscripts, and taken from Dom Mocquereau's second monograph, brings this out very well:



In groups 9 and 10 a percussion of the second *do* should be attempted in order to emphasise their correspondence with the podatus-subbipunctis which follows. Should it prove necessary to take breath in the course of the phrase *et salutare tuum*, this should be done quickly before the tristropha. Take care to pass lightly over the first note of groups 11 12 13 14 and 15. They are marked c *(celeriter)* in the manuscripts so as to warn the singers not to prolong by ever so little a note which in other circumstances might very well be lengthened. The same warning holds good for clivis 16. Here too the sign c in the manuscripts

reminds us not slow down, even though we are at the end of a phrase. The rhythmician 's motive may easily be guessed. The dragging out of this note would become wearisome after the ritardando which made the earlier neums so graceful; the clivis in question, moreover, is simply a repetition of the former notes *la-sol*, employed to round off the musical period. What remains to be said of the rhythmic interpretation will be found in detail in the adjoining chironomical table. In the first phrase, *Alleluia*, the tempo is very lively; whereas the psalm-verse *Ostende* ought to be taken more quietly on account of its supplicatory character.

III.



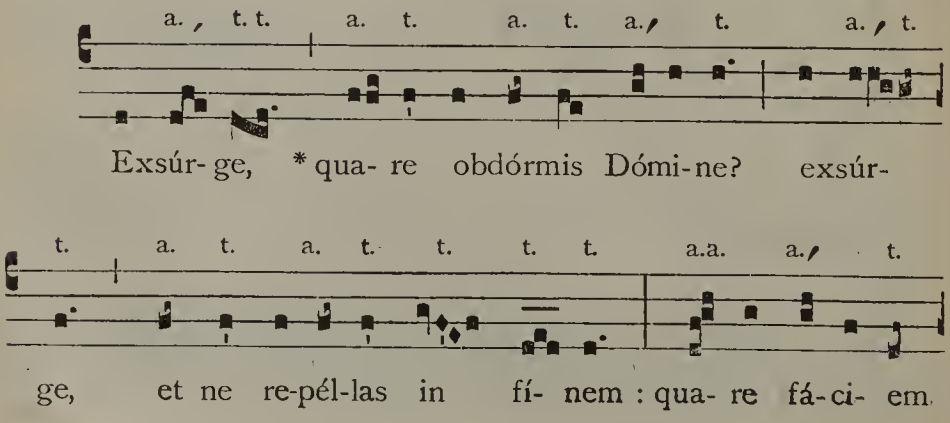
Text. This is the Communion of the Mass for the Friday after the Fourth Sunday of Lent. It is taken from the Gospel of the raising of Lazarus read at Mass on that day.

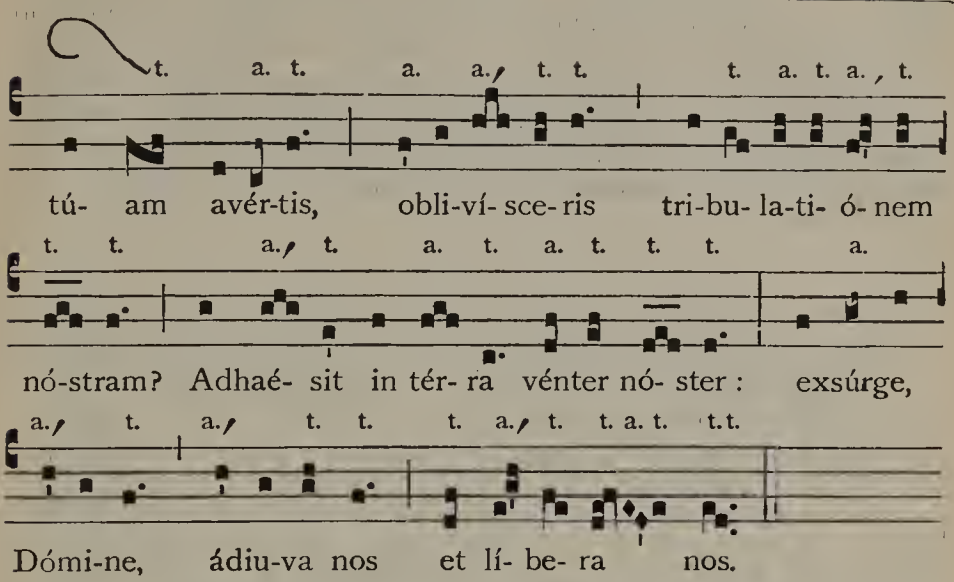
Melody. Its delicate composition is worthy of remark. The tonal interest gradually increases and develops up to the words *Lazare, veni foras*, the only words of our Lord reported here, and the very formula He uttered in performing this stupendous miracle. What precedes and what follows — but especially what precedes — bears the stamp of a vivid narrative. Notice the different reciting notes : the first section *fa*, the second *sol*, the third *la*. The next two sections are clearly descriptive in character; the first, *et prodiit*, with its melodic uplift, seems to represent Lazarus issuing from the grave; the second, by a succession of gradual falls, suggests the grave clothes in which he was wrapped falling off one by one. The last section, with its effective contrary movements, brings the whole piece to a fitting conclusion.

Rhythm. This is marked in detail over the chant : the binary and ternary divisions, the arses and theses, the rhythms and accents. At *flentes* and *Lazare* the direction by simple rhythms is marked, on account of the tonic accent. In order to give this composition its full expression, besides analysing it carefully, the singers should bear in mind : the love of our Lord for His friend, *Ecce quomodo amabat eum;* His deep sorrow on hearing of his death; *infremuit spiritu, turbavit seipsum... lacrimatus est;* the loving candour with which He opens His heart and declares His intention; *Vado ut somno excitem eum : et gaudeo propter vos... ut credant quia tu me misisti;* finally they must share the faith of Martha and Mary in His divine power : *Ego sum resurrectio et vita : qui credit in me, etiam si mortuus fuerit vivet... qui viderant crediderunt in eum.*

The normal tempo of the piece is for the most part that of a recitative, somewhat moderated at the words : *Lazare, veni foras.*

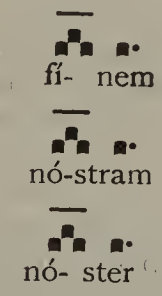
IV.





Text. The Church makes use of these words for the Introit of Sexagesima Sunday, in order to implore God's help in the midst of the tribulations with which the faithful are overwhelmed.

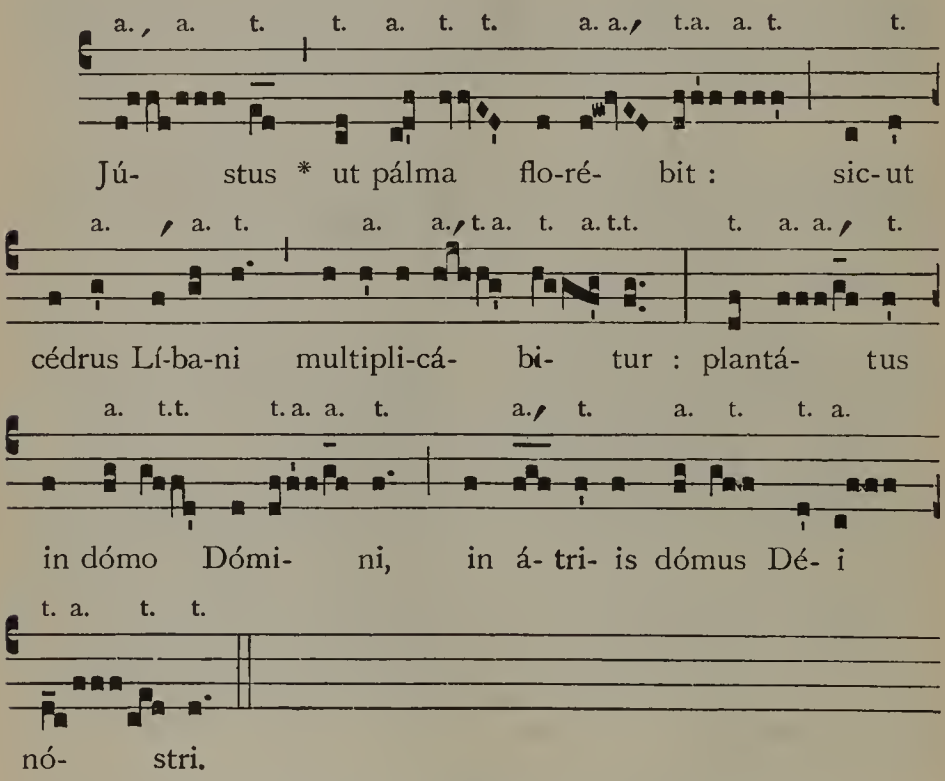
Melody. The melodic pattern is traced by the composer with a masterly hand and stands out clearly from the very first. Reciting note : first section *re*, second *fa*, third *la;* from this last note the melody gradually drops back to the point whence it set out. Clause I of the second period sums up at *quare* the intervals of the entire preceding phrase and repeats them in reverse order at *faciem;* then comes the recitation on *fa* preparing the ascent to *do* and serving as the tonic of this second member. At the last clause of this second period, the chant descends in graceful sweeps to the tonic *re* which rhymes with the chief preceding cadences :



Finally in the last period, which recalls several of the melodic patterns employed in former phrases, the piece ends with one of the most usual Gregorian formulas.

Rhythm. This is marked above the stave. This composition is a perfect prayer; in it the soul calls insistently for that heavenly aid of which she stands in such great need. Here too, as in the previous examples, both time and expression must be made to harmonise with that serene sense of confidence which ought always to characterise Christian prayer.

V.



Text. This is taken from Psalm xci. It is to be found in full in the manuscripts for the feast day of Saint Stephen, Pope and Martyr, and is referred to again for the Mass of Saint Tiburtius. The Church has chosen it in conjunction with other pieces to compose the Mass of the Common of Confessors not Bishops.

Melody. As in the Introit *In medio*, the first and third portions rock smoothly on one note, and the melody only spreads its wings for full flight in the middle part. It is this middle portion which has caused this Introit to be classed with the first mode; the rest of its members belong rather to the second.

Rhythm. The signs will be found above the stave as in previous examples. Although the peace of a soul victorious over human

passions is always and everywhere reflected in Gregorian chant, it is nowhere more strikingly manifested than in this Introit. This is visible from the very first notes of *Justus* in which the evenness of the melodic line perfectly reflects the tranquillity of the just man. And since interior peace, once gained, never implies the rest of idleness, this splendid chant soon grows animated, and at the words *ut palma florebit* would fain express the incessant activity of the righteous man and his constant progress in virtue and good works. Little in his own eyes, he is great before God and man. This is why the Scriptures compare him to the cedar raising its lofty crest and spreading its many branches over the heights of Lebanon : *Sicut cedrus Libani multiplicabitur.*[1] The musical accent or climax of the whole piece could not be better placed than at this point in the text. Finally, the last phrase, insisting upon *fa*, seems to describe the perseverance of the just in well doing and the eternal bliss which shall be his recompense *in atriis domus Domini* in heaven.

Brief though they be, these analyses suffice to reveal a supernatural inspiration in the chant whose source must be looked for in the meditation on the sacred text which the composer made before setting to work. They are as it were a plastic representation of the spirit informing the liturgical melodies, the spirit into which he must penetrate who would understand and sing them worthily.

[1] Turning to an analogous instance, the *Alleluia : Justus*, with identical text, from the Common of Abbots, we find the same sequence of long notes set in a gradually descending series. This double coincidence naturally makes one think of the wide flat branches of the cedar tree extending in horizontal layers giving an impression of majesty and strong endurance. The visual imagery of the Scriptures seems in this case to have suggested to the composer a similar figure in musical language. But such instances are exceedingly rare. Music and painting are two entirely different things. It is almost a commonplace of aesthetics that music will not bear translation into the terms of any other art. She stirs a deeper emotion than the rest, but one which it is far less easy to analyse, and to be constantly seeking to make musical pictures, or interpret a musical meaning too exactly, would for the most part lead to mere puerility. This criticism applies with special force to plainsong which has to lend itself to such an endless variety of temperamental and racial divergences. The primary task of the melody, and with it the accompaniment, is to create a religious atmosphere in quite a general sense, and then to focus thought and feeling in the particular direction demanded by the liturgical season, feast or text. It is only in very rare instances that it descends to more minute specialisation than this. Just as the first rule in singing is to subordinate all the fine shades to the larger rhythm of the phrase, so in interpreting the melody to ourselves we ought to concentrate on the fullest, most general meaning, the one certainly intended and ordered by the Church, and subordinate to this all those smaller. individual, subjective meanings which, if too fondly dwelt upon, would surely tend to weaken and even ultimately to destroy the real lessons of the chant.

PART THREE.

CHAPTER I.

Hymns.

A) **Composition;** *the metrical Ictus; its Function, Nature, Place.*
B) **Rendering.** *Simple Melodies; ornate Melodies. Tempo. Hypermetric Syllables.*

A) Composition.

Hymns are liturgical songs written in lines and divided into verses.

The metrical Ictus. The mere recitation of hymns — since they possess either metrical or tonic rhythm — naturally falls into harmonious and cadenced measure. This is due to the fixed number of the syllables and the regular recurrence of a downbeat which must henceforth be designated as the " metrical ictus. " [1]

Function of the metrical Ictus. The metrical ictus is to the verse what the rhythmical ictus is to the melody. It is the beat-carrier of the poetic rhythm just as the rhythmical ictus is the beat-carrier of the melodic rhythm. In itself it has nothing to do with intensity; hence it would clearly be a mistake to attempt to make it play the same part in the line as the accent does in the word.

Independence of the metrical Ictus. There is no real opposition to fear between the tonic accent of words and the metrical ictus of poetry. In verse as in melody the tonic accent freely overlaps the ups and downs of the rhythm. In classical prosody we know that the accent as such had nothing to do with the structure of the verse line which was entirely based on a combination of long and short syllables. Correspondence between the tonic accent and the metrical ictus is therefore unnecessary; in proof of this we can point to many cases in which no such correspondence exists. When, instead of coinciding with the metrical ictus, the

[1] This is probably the first textbook to abandon the term " metrical accent ", an expression whose inaccuracy was first demonstrated by Abbé Delporte, and then by Dom Gajard (*Revue Grégorienne*, 1914, pp. 81-89).

tonic accent immediately precedes it, then this latter has all the more élan, exactly as when in the chant the accent comes just before the rhythmical ictus. In this case the tonic accent is sharply lifted — the right way of producing it — and the voice is allowed to fall back gently on to the metrical ictus where it seems to alight for a rest. What could be more graceful and more poetical — since poetry is in question — than this rule applied to the following example?

Re-ctor pot-ens, ve-rax De- us

There is in reality no conflict between the tonic accent and the metrical ictus; the former is not hampered or spoilt by being in close proximity to the latter, and their graceful overlapping is as much the symbol of their harmony as it is of their independence.

Nature of the metrical Ictus. It follows from this independence that the metrical ictus, like its rhythmical counterpart, has no special stress of its own; it only possesses the degree of emphasis given it by the syllable with which it coincides. It would be a great mistake to assimilate it to the accent and give it the latter's character and treatment.

Position of the metrical Ictuses. Rhythm, as we have already seen, moves in binary or ternary steps. In the whole of the non-metrical part of the liturgy it is free, whereas in classical poetry it is fixed. In accentual poetry the rhythmic ictuses are installed on the syllables which take the place of the long feet of classic metres and occupy fixed positions. In this consists their sole claim to metricity. In the first verse of *Creator alme siderum*, for example, we get four rhythmic ictuses on the even syllables. All four are metrical in the sense that they occupy the place of the classical long feet, yet none are specifically metrical, the second is as much so as the first and the fourth as much so as the third. Metre only intervenes to give each one its position; having done this it disappears.

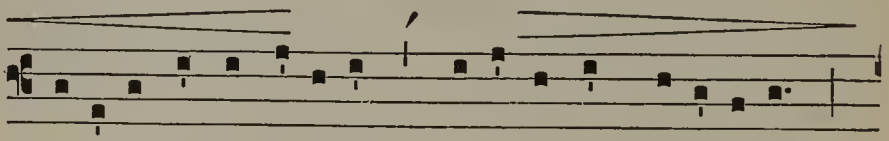
B) **Rendering.**

Hymns are either recited or sung, and when sung they may be either simple or ornate.

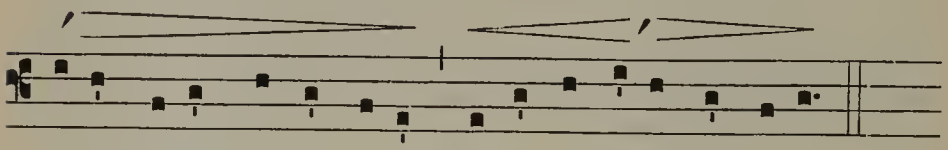
Simple Melodies. In the recitation and simple chanting of hymns the syllables are nearly equal in length and the metrical ictuses play a preponderating part. The rhythm leans on them as on columns supporting the poetic structure; they must therefore be made to stand out clearly, though without exaggeration, and

always having regard to the nature of the syllable which they affect.

There is a certain difference nevertheless between the recitation and the simple chanting of hymns. The metrical ictuses, having to support both the poetical and the musical rhythm, pass through more varied shades in singing than they do in recitation. They are often both the starting point and terminus of the melodic crescendos and decrescendos. As for the finer shades, they depend on the place of the metrical ictus in the sound line. To make this clearer we subjoin the melody of the Advent Hymn with its dynamic signs :



Cre- á-tor álme sí-de-rum, Aetérna lux credénti- um,



Jé-su, Redémptor ómni- um Inténde vó-tis súppli-cum.

First of all an accent is placed on the first quarter bar, to show that the musical accent of the first phrase moves from the tonic accent of *siderum* on to that of *aeterna.* Owing to their position in the melodic line, these two accents are the chief metrical ictuses of this phrase. It need hardly be said that after the accent of *siderum* the voice must bend down slightly, in order to alight very gently on the final syllable. Take care not to take breath after this syllable, as this would break the unity of the musical accent and spoil the legato effect.

The rest of the metrical ictuses have as much intensity as the dynamic line gives them in passing. Note that in the last line it is the middle ictus which is the strongest, because it carries the musical accent. Take care not to pick out the ictuses and isolate them by a decided stress of the voice, on the plea of making them metrical; the melodic and dynamic lines would thereby be chopped up and dislocated, and the whole beauty of the melody would disappear. To conclude, the various modifications which we have suggested ought to be made with the utmost restraint. There should be nothing material about these delicate melodies.

Ornate Melodies. In ornate melodies there is no occasion for the most part to pay attention to the metrical ictuses. They were

often overlooked by the composers themselves who remained content to scatter groups of notes on the syllables of the lines as in a prose text, so that when the neums do coincide with the metric ictuses, this would seem to be as much the effect of chance as of design. The sole difference between the ornate hymns and the prose pieces similarly adorned is that in the hymns the musical phrases being supported by the verse lines present a more symmetrical appearance.

Tempo. Hymns should generally be taken at moderate pace, but it would be a mistake to adopt a uniform tempo for all indiscriminately; the time must be adapted to the melodic features of each composition. Whether sung or recited, the lines of each verse are grouped into couplets, and unless their length makes it absolutely unavoidable, it is better not to take a breath between the lines of each of these couplets. This was suggested regarding the Advent Hymn, where, in the rhythmic edition, there is no *mora vocis* dot either after the first or third line of the hymn.

Hypermetric Syllables. More syllables are sometimes met with in the lines of hymns than will fit into the metre : " Cum Patr*e* et almo Spiritu " for instance, or " O sola magnar*um* urbium ". In recitation these syllables are generally pronounced as clearly as the others, but in singing, on the contrary, it is not only permissible but much better to elide them and so safeguard the musical rhythm. (See Appendix, *Decree of the Sacred Congregation of Rites).*

CHAPTER II.

The Common Tones.

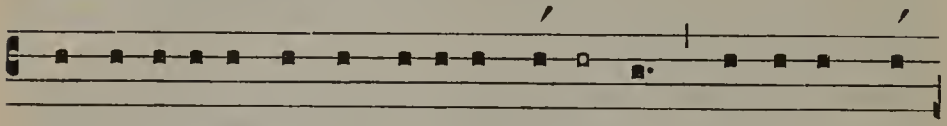
General Observations. Tones for the Lessons : common; solemn; ancient; Prophecies; short Lesson.

For the Responses to *Deus in adjutorium*, *Benedicamus Domino*, the Litanies, and other chants of unvaried melodic form, recourse may be had to the official chant books. " Every *schola cantorum* or choir school — still more every seminary — should have its own special musical library for what is needed in church, and they should possess especially a sufficient number of Gregorian books in the Vatican edition. To ensure greater uniformity of rendering they may be used with the addition of the Solesmes rhythmical signs." [1]

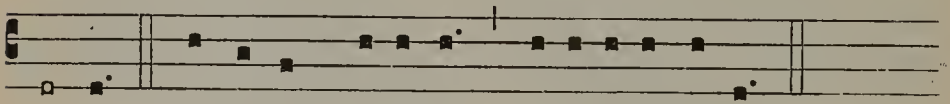
[1] This is quoted from the rùling of Rome. See Appendix, *Regulations for Sacred Music in Rome*, No. 19.

Simple Tone for the Lessons.

Jú-be Dómne be-ne-dí ce-re.



Sic incí-pi- es et sic fá-ci- es flé- xam, sic autem pún-
sá-pi- ens Dó-
propter vos lo- cú-

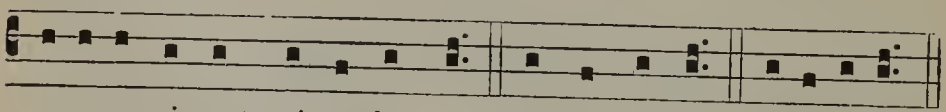


ctum. Tu autem Dómi-ne, mi-se-ré-re nó-bis.
mi- ni.
tus est.

If the phrase is a long one, then the flex is repeated if the meaning will allow of this being done. On the other hand, the flex is altogether omitted in very short phrases or when the text does not admit of its insertion.

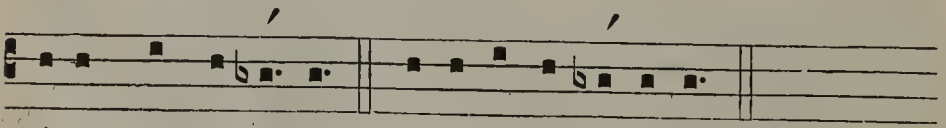
Never make an inflexion at the colon before the words *et dixit sicut scriptum est*, and similar expressions introducing a quotation.

Interrogation.



quis est qui condémnet? quis contra nos? di- lí-ge-re?

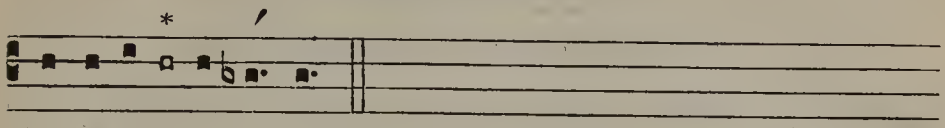
The simple tone is also used in the Lessons for the Office of the Dead, in the second and third Nocturns of the last three days of Holy Week, and in the Prophecies, except that instead of *Tu autem* they end thus :



é- um non cognó- vit. Dómi-nus omní-pot- ens.

This cadence is of one accent with two preparatory notes. In the Vatican Edition, whenever the *re* has to correspond with a

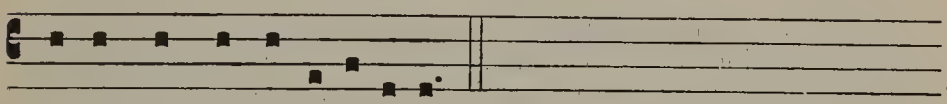
short penultimate syllable, the accent is put back on to this *re* with the assistance of an "additional" note :



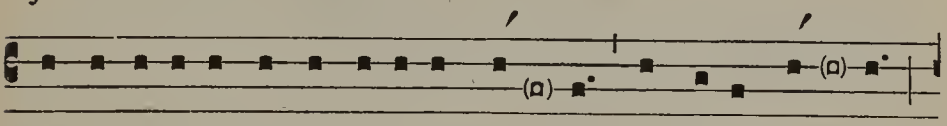
ha-bi-tá-ti- o é- jus.

When the Prophecy ends with an announcement of the Canticle which is to follow it, in such formulas as *dicentes* and *dixerunt*, the conclusion is omitted and the ending made *recto tono* on the dominant.

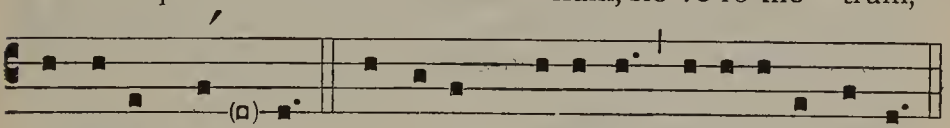
Solemn Tone "ad libitum".



Jú-be Dómne be-ne-dí-ce-re.



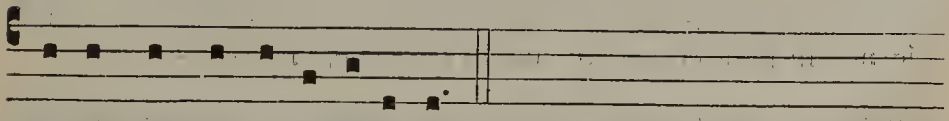
Sic incí-pi- es et sic fá-ci- es flé- xam, sic ve-ro mé- trum,



sic autem pún- ctum. Tu autem Dómi-ne, mi-se-ré-re nó-bis.

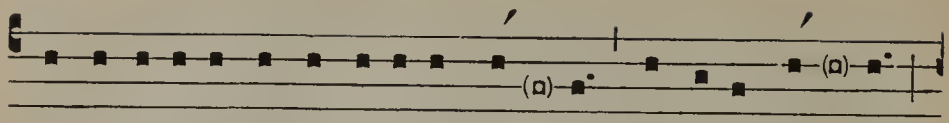
If the full stop is sufficiently distant, the flex and the metrum can be repeated alternately. If on the other hand, the sentence is very short or the meaning will not allow of the flex, this latter sign is omitted, but the metrum must always be retained.[1] The interrogatory formula is made on the simple tone, and so is the final formula when the Lesson does not end with *Tu autem.*

Ancient Tone.

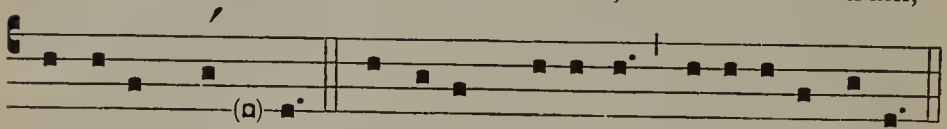


Jú-be Dómne be-ne-dí-ce- re.

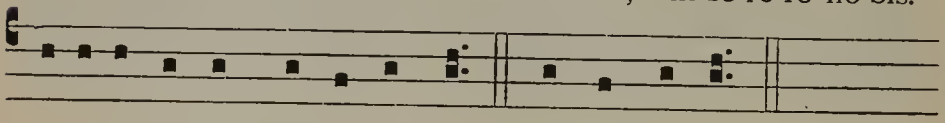
[1] The suppression even of the metrum would seem at times good and necessary; the only thing to avoid is the flex without the metrum to correspond to it.



Sic incí-pi- es et sic fá-ci- es flé- xam, sic ve-ro mé- trum,



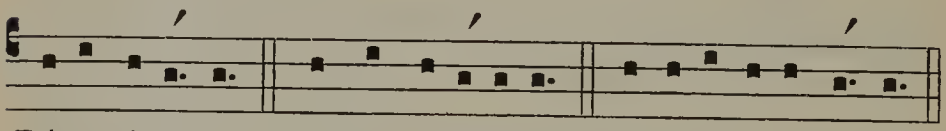
sic autem pún- ctum. Tu autem Dómi-ne, mi-se-ré-re nó-bis.



... quis est qui condémnet? quis contra nos?

The flex and the metrum can be repeated as in the instructions for the preceding tone. In the same way the flex is omitted and the metrum retained when there is not room for both, or when the introduction of the flex would spoil the sense of the passage.

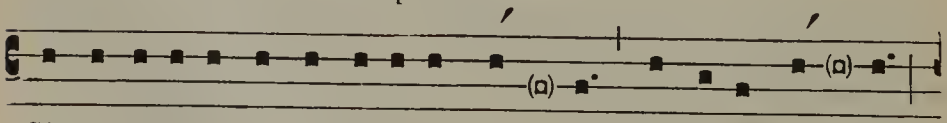
Final formula when there is no *Tu autem :*



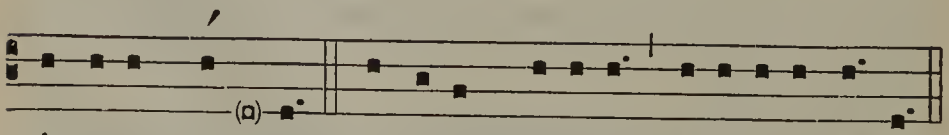
Dé- o vi-vén-ti. non fit remíssi- o. ha-bi-tá- ti- o é- ius.

Tone for the short Lesson.

Jube Domne as in the simple tone.



Sic incí-pi- es et sic fá-ci- es flé- xam, sic ve-ro mé- trum,



sic autem pún- ctum. Tu autem Dómi-ne, mi-se-ré-re nó- bis.

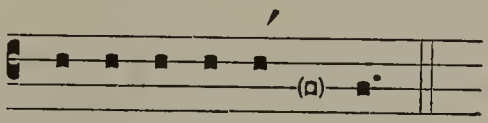
In very short phrases the flex is omitted. The flex and the metrum are never repeated. The interrogative formula is that of the simple tone.

CHAPTER III.

Liturgical Recitatives.

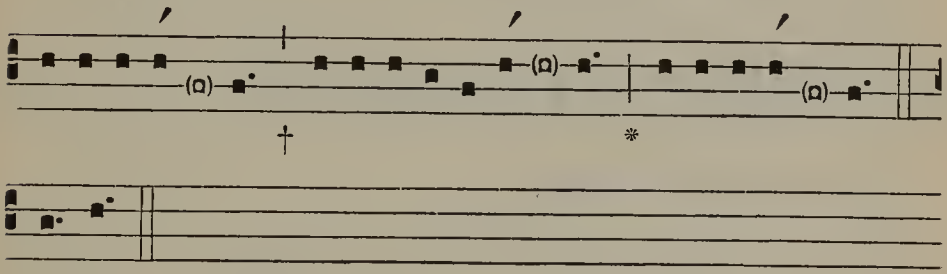
Versicles. Absolutions and Blessings. Chapters. Epistle. Gospel. Prayers.

A. **Chant for the Versicles.** In the tone entitled *cum neuma* in the Vatican Edition the last syllable always corresponds to the final jubilus. The simple tone is a cadence of one accent.



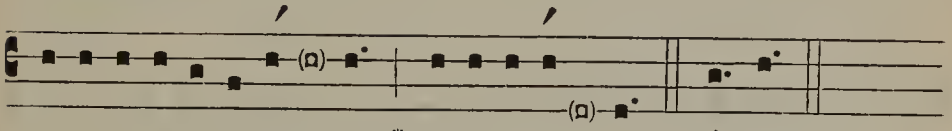
B. **Tone for the Absolutions and Blessings.**

Absolutions.



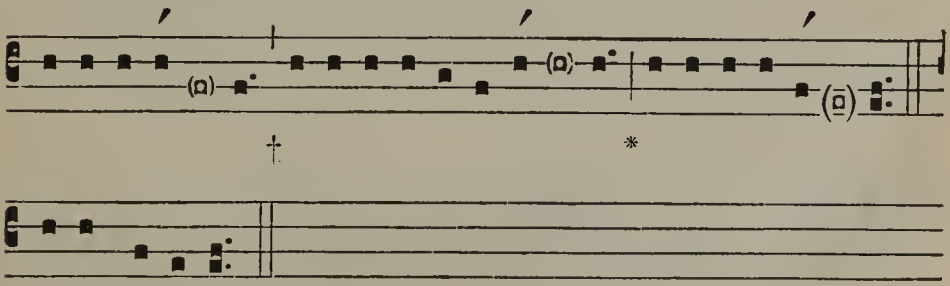
Amen.

Blessing.



Amen.

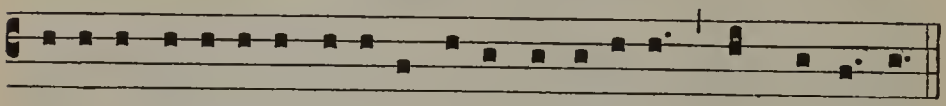
C. **Intonation for the Little Chapter.**



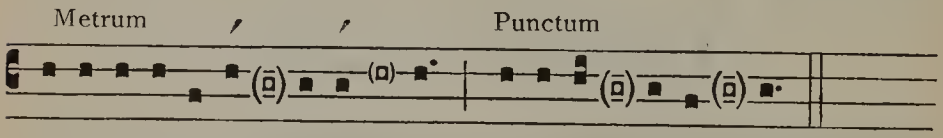
Dé- o grá-ti- as.

The flex is omitted if the text is very short. The interrogatory formula is made as for the Lessons: if it comes at the end, then the cadence of the ordinary full stop is kept.

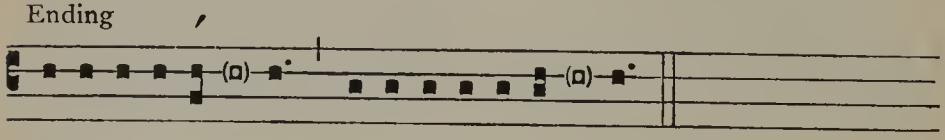
D. **Tone for the Epistle.** The Epistle can be recited *recto tono* except that the interrogation is always made in the usual way. The following is the sole chant used:



Lécti- o Epístolae Be- á-ti Páuli Apósto-li ad Romá-nos.

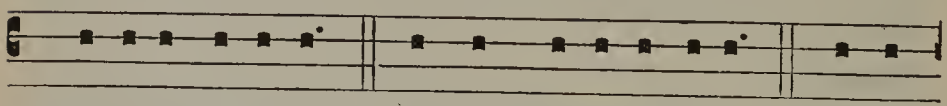


The interrogatory formula as usual.



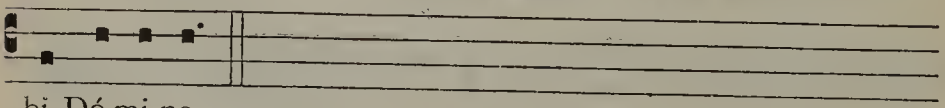
E. Tones for the Gospels.

I.



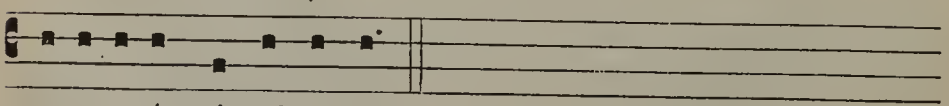
℣. Dómi-nus vo-bíscum. ℟. Et cum spí- ri- tu tú- o. Sequén-

ti- a sáncti Evangé- li- i se-cúndum Lú-cam. Gló- ri- a tí-



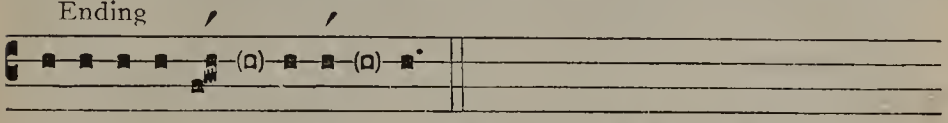
bi Dó-mi-ne.

Full stop



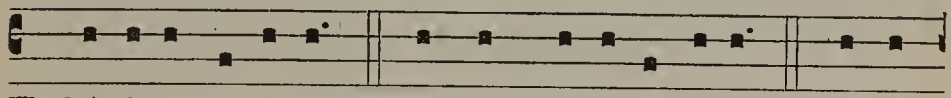
é- stis sal térrae.
ab ho-mí- ni- bus.

Note that this formula is not an accented cadence but an invariable one, always beginning on the fourth syllable before the end. The interrogation as usual.

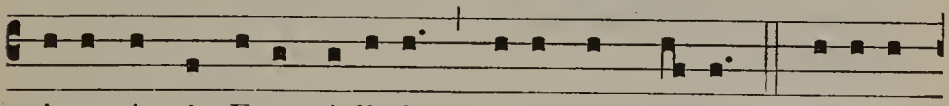


This is a cadence of two accents.

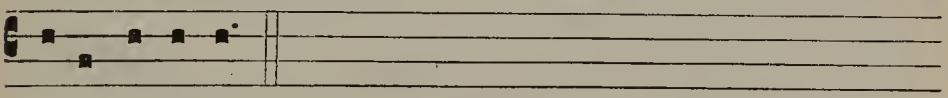
II.



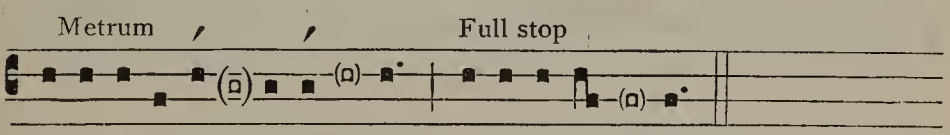
℣. Dómi-nus vo-bíscum. ℟. Et cum spí- ri- tu tú- o. Sequén-



ti- a sáncti Evangé- li- i se-cúndum Lú- cam. Gló-ri- a

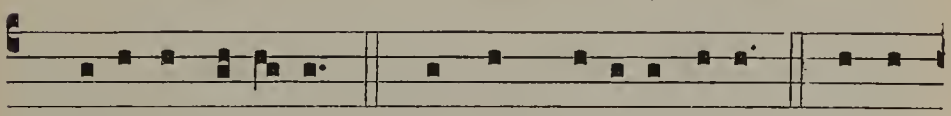


tí-bi Dó-mi-ne.

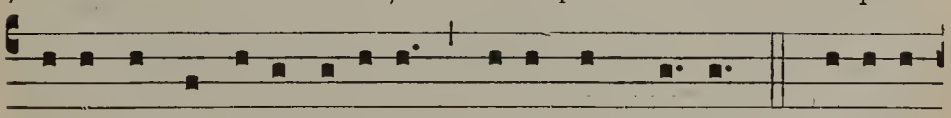


The interrogation and full stop are made as for the Epistle.

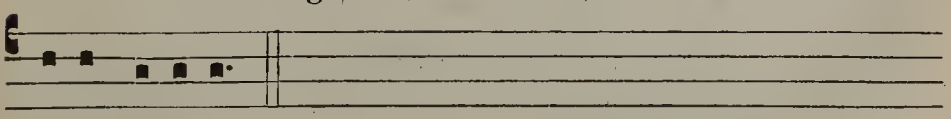
III.



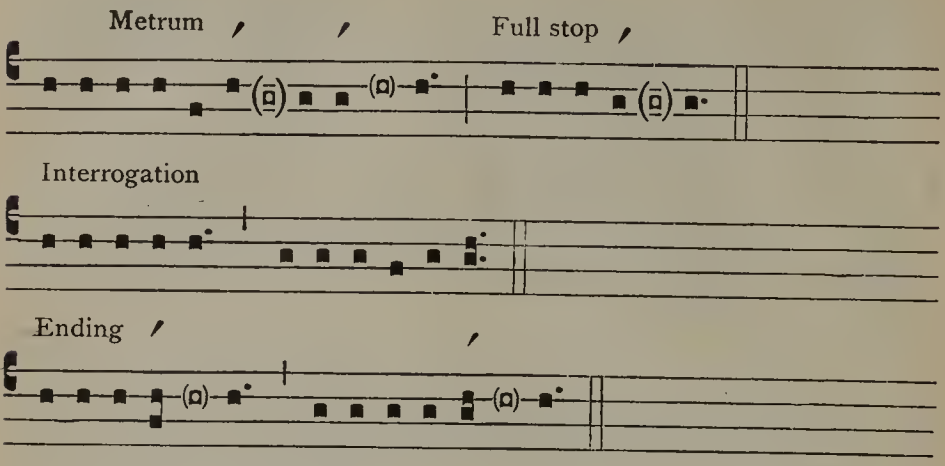
℣. Dómi-nus vo-bís-cum. ℟. Et cum spí-ri-tu tú- o. Sequén-



ti- a sáncti Evangé-li- i se-cúndum Lú- cam. Gló-ri- a

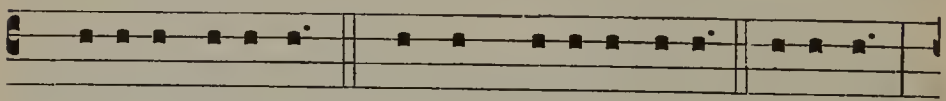


tí-bi Dómi-ne.

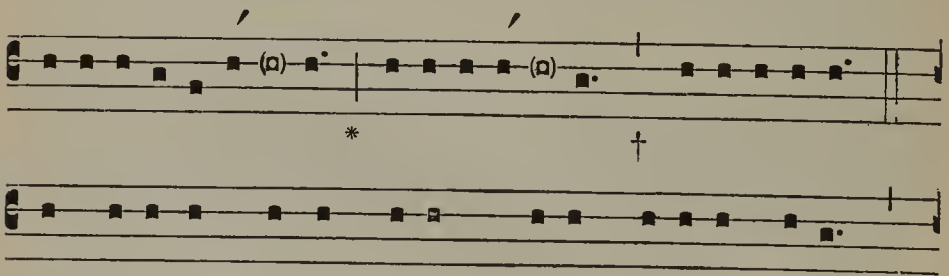


F. Tone for the Prayers.

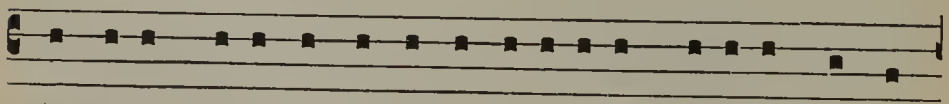
Festal Tone.



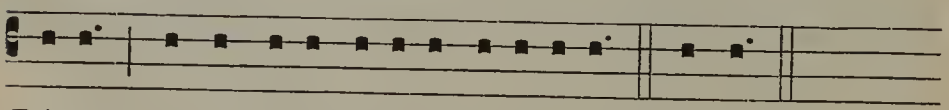
℣. Dómi-nus vo-bíscum. ℟. Et cum spí-ri-tu tú- o. Orémus.



Per Dómi-num nóstrum Jé-sum Chrístum Fí- li- um tú- um, †



qui té-cum ví-vit et régnat in u-ni-tá-te Spí-ri-tus Sáncti

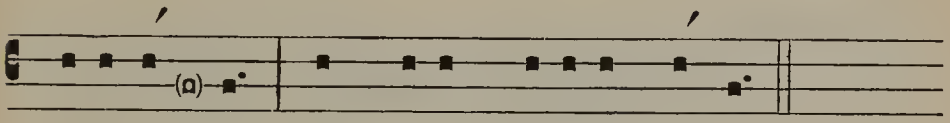


Dé- us, * per ómni- a saécu-la saeculó-rum. Amen.

This tone is used for Mass, Matins, Lauds and Vespers on double and semi-double Feasts and Sundays, as well as at Terce before Pontifical High Mass.

Ferial Tone. This is *recto tono* without any inflection. It is always used at all the Little Hours; for Mass, Matins, Lauds and Vespers of Simple Feasts and Ferias, and for the Mass of the Dead. It is also employed in those prayers in the Office of the Dead which conclude with the long ending.

Semi-festal Tone. This is also *recto tono*, but with an inflexion (minor third) at the end :

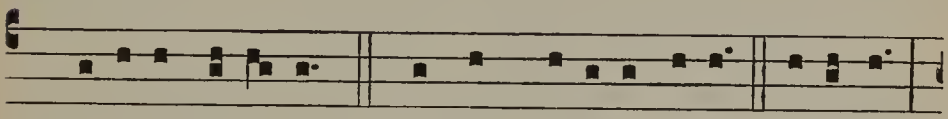


... re-surgá- mus. Per Chrístum Dómi-num nóstrum.

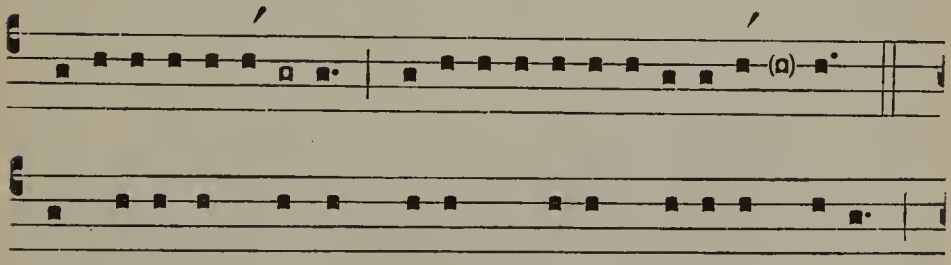
It is used for the prayers following the Anthems of our Lady, for the Prayer *Dirige* at Prime, in the prayers for the Dead which terminate with the short ending, for the Litanies, for the *Asperges* and for Blessings.

Ad libitum Tones.

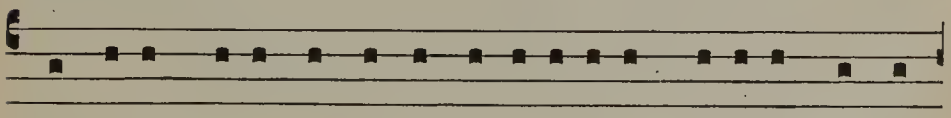
Solemn.



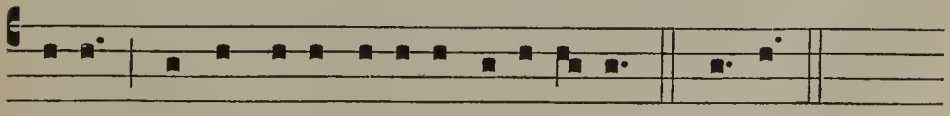
℣. Dómi-nus vo-bís-cum. ℟. Et cum spí-ri-tu tú- o. Orémus.



Per Dómi-num nóstrum Jé-sum Chrístum Fí- li- um tú- um,



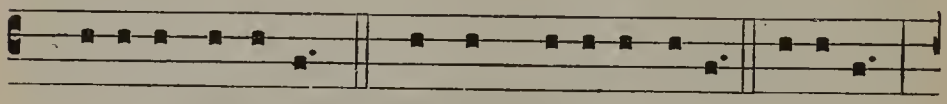
qui té-cum ví-vit et régnat in u-ni-tá-te Spí-ri-tus Sáncti



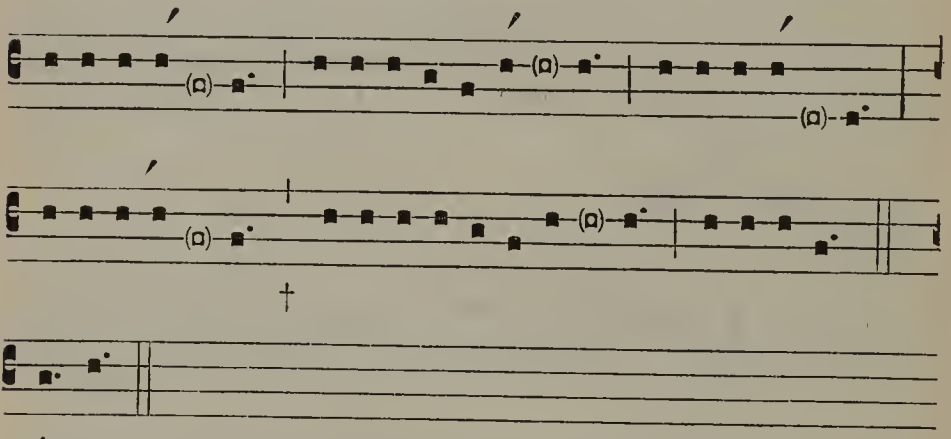
Dé- us, per ómni- a saécu-la saecu-ló- rum. Amen.

It may always be used at Mass (except for the Prayer *Super populum*), at Matins, Lauds and Vespers of whatever rite, at Pontifical Terce, for the prayers before the Prophecies, for the Solemn Prayers on Good Friday, and each time that *Oremus* is followed by *Flectamus genua.* If the prayer is very long, the flex and the full stop can be repeated alternately, as long as the flex is never omitted in the last cadential formula.

Simple Tone.



℣. Dómi-nus vo-bíscum. ℟. Et cum spí-ri-tu tú- o. Orémus.



Amen.

The simple tone may be used for the prayers of the Little Hours, the Anthems of our Lady, the Litanies, the *Asperges*, the Blessings, the Office of the Dead; it is not used at Mass except in the prayer *Super populum.* In the prayer *Deus qui salutis* of *Alma Redemptoris mater*, the ending is on the minor third and not on the fifth which precedes the conclusion in the other prayers. In long prayers the flex can be alternated with the metrum. If the prayer is divided by several full stops, each of them may have the corresponding cadential formula.

CHAPTER IV.

Accompaniment. [1]

Diatonic Harmony. Relation of Harmony with the Latin Accent.

Accompaniment proper.

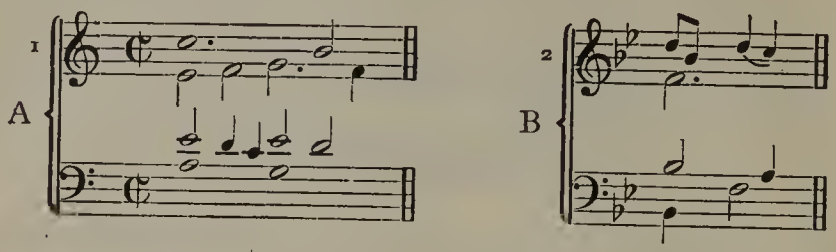
I.

DIATONIC HARMONY.

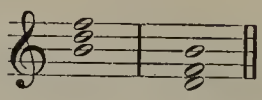
The Gregorian melodies are almost entirely confined to the scale of modes to which they belong. But they move quite freely within these modes, being in no way rigidly bound by their own laws of tonality. This does not prevent each mode and tonality from having its own special character and peculiar physiognomy; a character and physiognomy which may arise either from the nature of the sounds distributed over the diatonic scale, or from the repetition of certain special formulas. In order not to disfigure, or to disfigure as little as possible, the proper character of each mode, the harmony should be entirely diatonic, admitting of no alteration in the play of modal notes except the *si* flat and the natural *si*. It will scarcely do to be too rigidly exclusive in the choice of chords for harmonising the Gregorian melodies; suffice it to say that a consonant harmony is always to be recommended, whereas a dissonant one should only be used with the utmost discretion. For this reason chords of four notes or chords of the seventh, with their respective inversions, do not seem very suitable for accompanying the chant. Their dissonant character is inclined to act on the nerves when contrasted with the natural serenity of the melody. For the same reason the chord of the sixth and fourth, although not dissonant, hardly seems advisable. If it is inserted in the conditions of a true suspension of the perfect third, as often happens in the works of polyphonic masters, it may indeed be used, but only in certain special cases and then with extreme discretion.

[1] See Note at end of Chapter.

Examples :

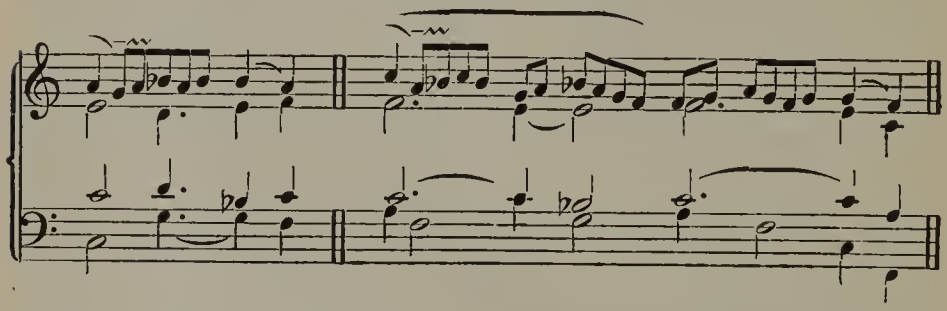


The dissonant chord least unfitted to harmonise with the tranquil character of plainsong is the chord of the diminished fifth in its first inversion :

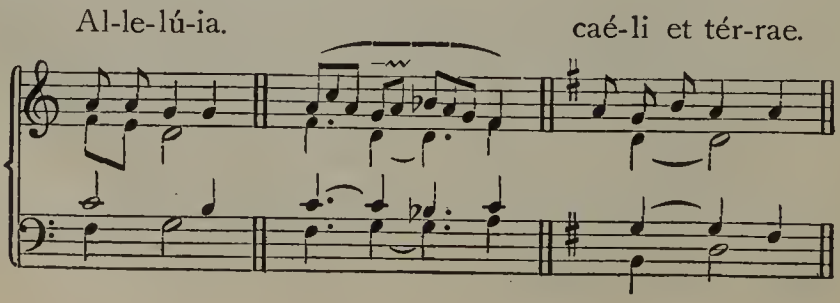


In some cases this chord represents the maximum of dissonance allowed in accompanying the chant.

Examples are given below, but it is not intended to imply that their frequent use is thereby recommended :



The suspensions just alluded to are also real dissonances, or rather, properly speaking, they are the only real dissonances. A discreet use of suspensions, guided by musical feeling for the style which bests suits the melody, this indeed can be safely recommended. Examples :



These elements, which, though simple and limited, constitute the foundation of all harmony, provide the accompanist with sufficient resources with which to express the musical meaning latent in the Gregorian melodies. As for the employment of harmonic formulas proper to each mode, this is not advisable. This species of *a priori* formula is almost always based either on caprice, or on certain rigid laws which the ancient composers disclaim at every turn, and which were only applied in the most decadent epoch of the chant. It is the tonal or strictly modal course of the melody which governs all good harmonisation; the accompaniment must always be in keeping with this, so that if the tonal course of the composition wavers, the harmonisation must be uncertain too; and if, on the contrary, it is strictly modal, this modality must be well brought out in the accompaniment. It would not do, however, on the pretext of applying this general law, to impose more or less varied harmonic combinations upon the liturgical melodies. The accompanist should rather study to express in the chords the harmonic substratum which every musical ear imagines and perceives when listening to the unaccompanied melody.

II.

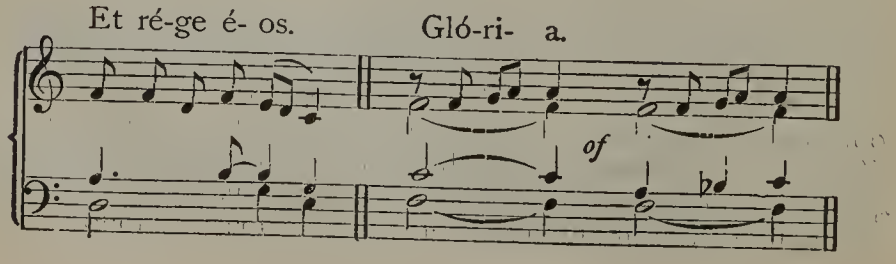
RELATION OF HARMONY TO RHYTHM AND THE LATIN ACCENT.

The chords of the accompaniment, by their sequence and linking on, mark the footsteps, so to speak, of the harmony; and just as at each rhythmical alighting-place the movement finds fresh impetus, new motive power, so in the harmony each chord determines a fresh production of energy, so that passing from chord to chord we reach the cadence and final movement which by its character of repose, its complete lack of new energy, brings the harmonic movement to an end. Under these conditions the constant preoccupation of anyone who has to accompany a piece of chant must be to keep parallel with the singing and make the footsteps of the harmony coincide with those of the melody. These footsteps are fixed in the vocal part by the ictuses and in the harmony by the chords. The position of the chords is thus determined by the rhythmical footfalls of the chant. This is the universal law about which no difference of opinion is possible, since it is based upon a just appreciation of the whole subject. But because this law has all the features of an undubitable principle, it does not follow that it

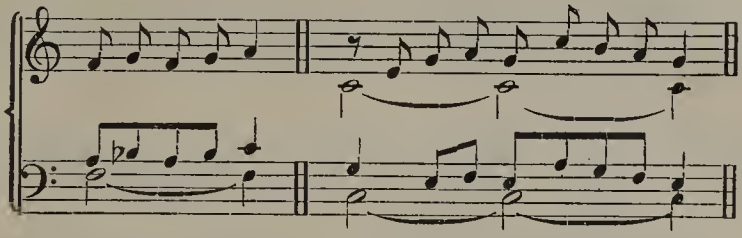
must be ruthlessly applied in every case. It is true that the rhythmic ictuses indicate the points at which the chords can be placed, but this is not to say that they ought to be inserted at every footfall of the rhythm. There are phrases which allow of several rhythmical ictuses being combined or comprised under one chord, and this is a great asset to the singing which thereby gains both in freedom and flexibility.

Even when this first problem of the parallel movement of voices and accompaniment is satisfactorily solved, another, no less serious, nay perhaps more difficult, yet remains; this is the relation of harmony with the Latin accent. We saw in Part II, chapter vi (p. 98) how the tonic accent, as well as being one of the most important and noticeable factors in rhythm, is independent of the rhythmic ictus with which it may or may not coincide. In the same way the tonic accents are independent of the chords, since the harmony is built up on the main rhythmic ictuses of the melody and not upon the grammatical structure of the text.

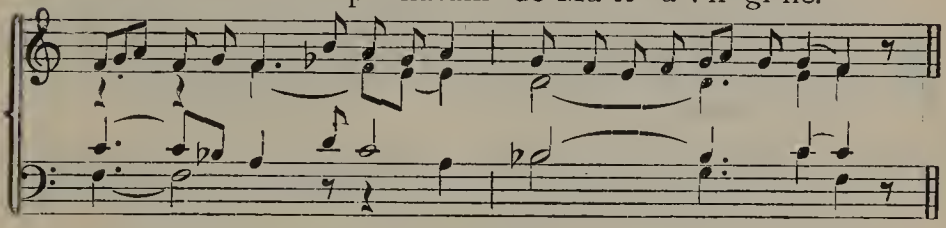
So much for the facts. They need not cause us any astonishment, much less consternation. The tonic accent is a dynamic force, while the organ, which is the instrument for reproducing harmonisation, is of its nature absolutely incapable of conveying the intensity of this accent. But since the function of the tonic accent in connection with musical rhythm has been evolving and changing in the course of centuries, and since too, most singers feel the need of hearing it emphasised in the harmony, we may venture to recommend the devising of the accompaniment in such a way that by some displacement in the parts, or some anticipations carefully led up to, the singers may be satisfied, at least in the more obvious cases, since it is for them that the accompaniment exists. We must, however, always guard against setting aside the rules of good harmonisation by which chords are placed on the rhythmic ictuses; this always remains the correct procedure and averts the danger of twisting the rhythmic interpretation of the melodies out of shape. A series of examples is here appended in illustration of the views above expressed.



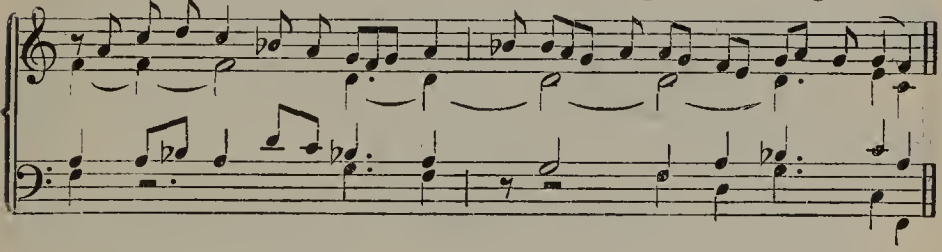
Re-gí-na caé-li. Láuda Sí- on Salva-tó-rem.



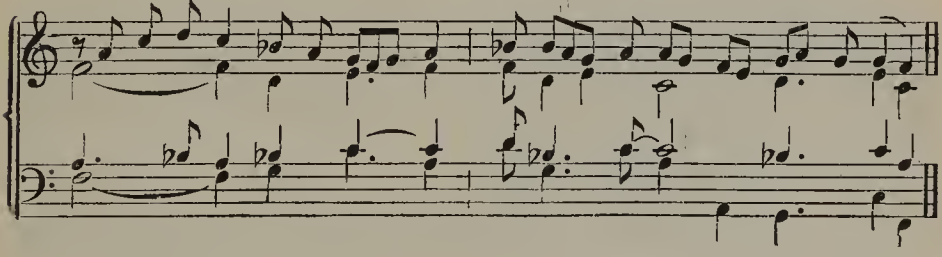
A- ve vérum córpus nátum de Ma-rí- a Vír-gi-ne.



Cújus lá-tus perfo-rá- tum Flúxit áqua et sánguine.

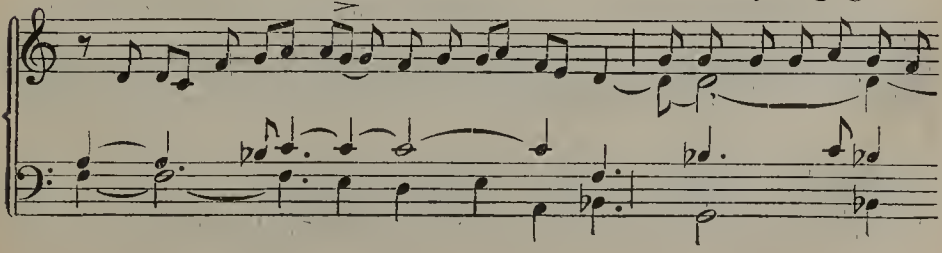


or: Cú-jus látus perfo-rá- tum Flúxit áqua et sánguine.

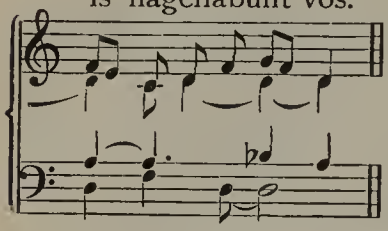


Ex Comm. Apost.

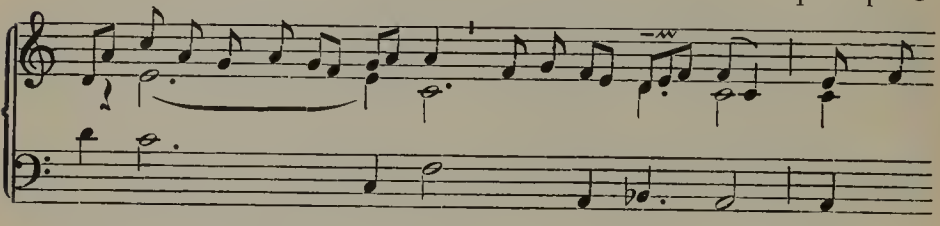
Trádent e-nim vos * in concí- li- is, et in syna-gógis sú-



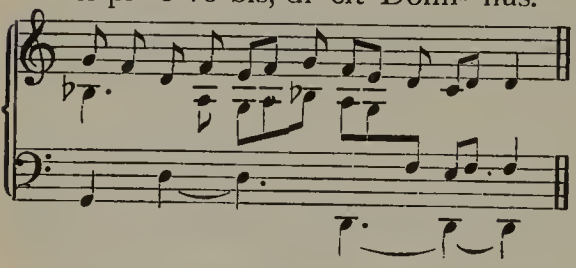
is flagellábunt vos.



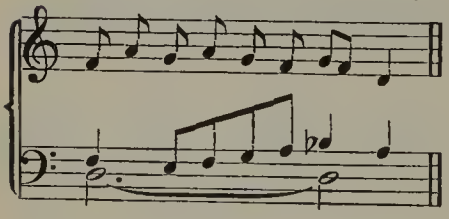
Vos amí- ci mé- i é- stis * si fe-cé- ri- tis quae prae-



cí-pi- o vó-bis, dí- cit Dómi- nus.

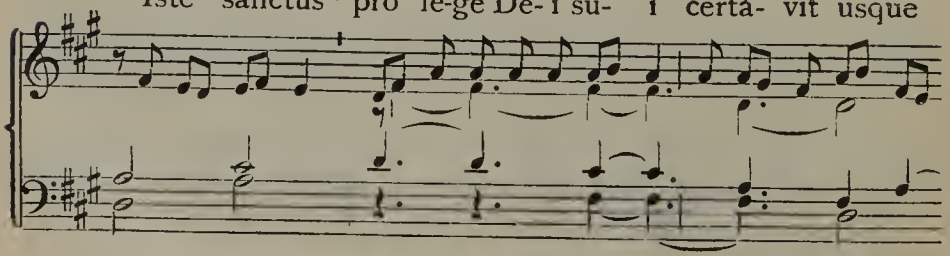


Estó-te fórtes in bél-lo...

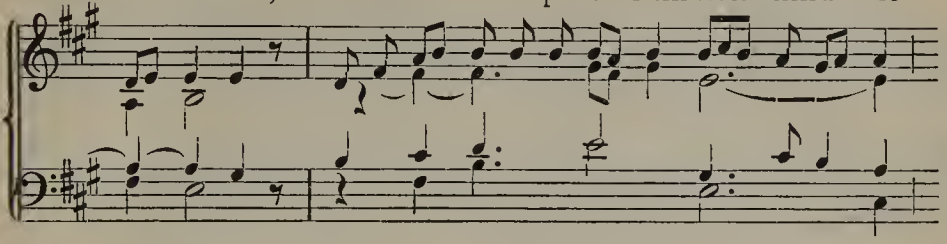


Ex Comm. unius Martyris.

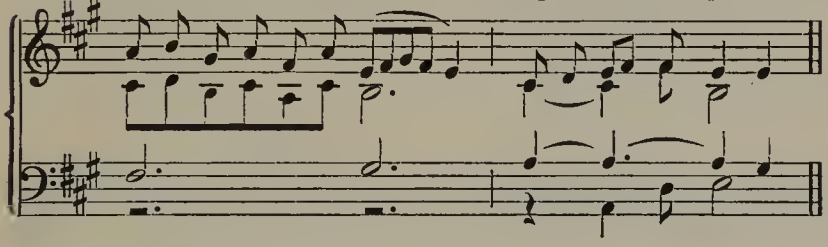
Iste sánctus * pro lé-ge Dé- i sú- i certá- vit usque



ad mórtem, et a vér-bis impi- ó- rum non tímu- it

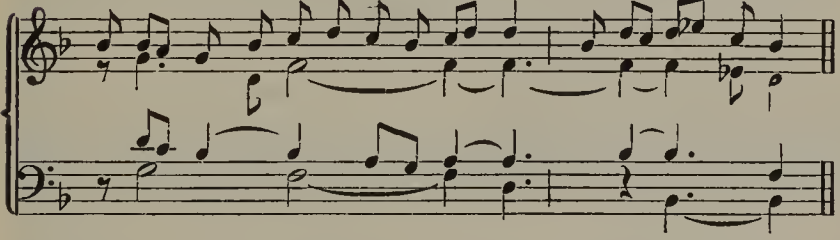


fundátus enim é-rat supra fírmam pétram.

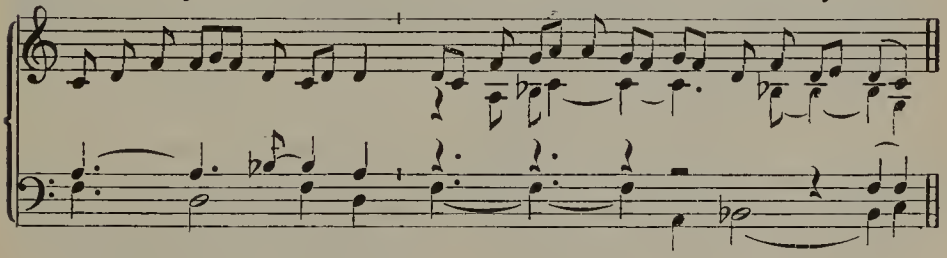


Ex Comm. Apost. et Mart. (T. P.)

Clamá-bant sáncti tú-i Dómi- ne, al-le- lú- ia.

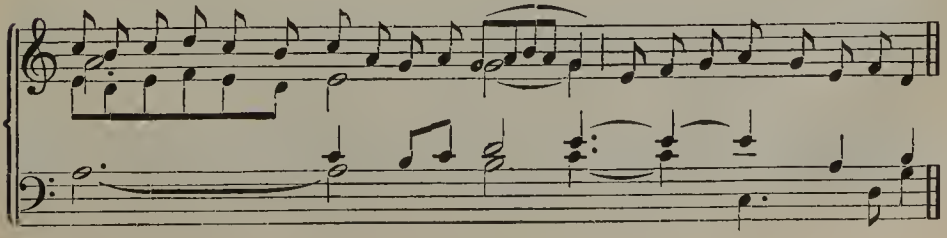


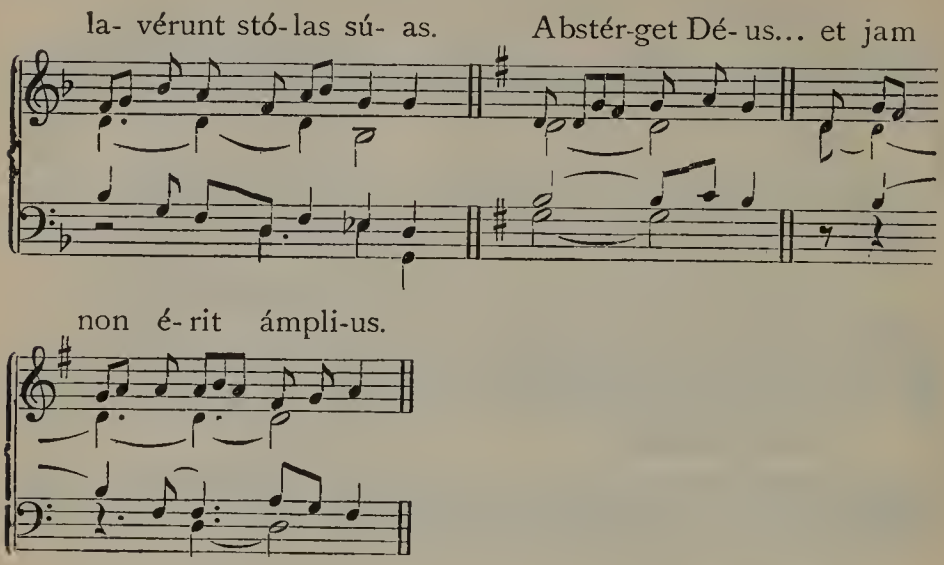
Fí- li- ae Je- rú-sa- lem * ve- ní-te et vi-dé- te Márty- res.



Ex Comm. plurim. Martyrum.

et pervenérunt ad praémia régni et lavérunt stólas sú-as.





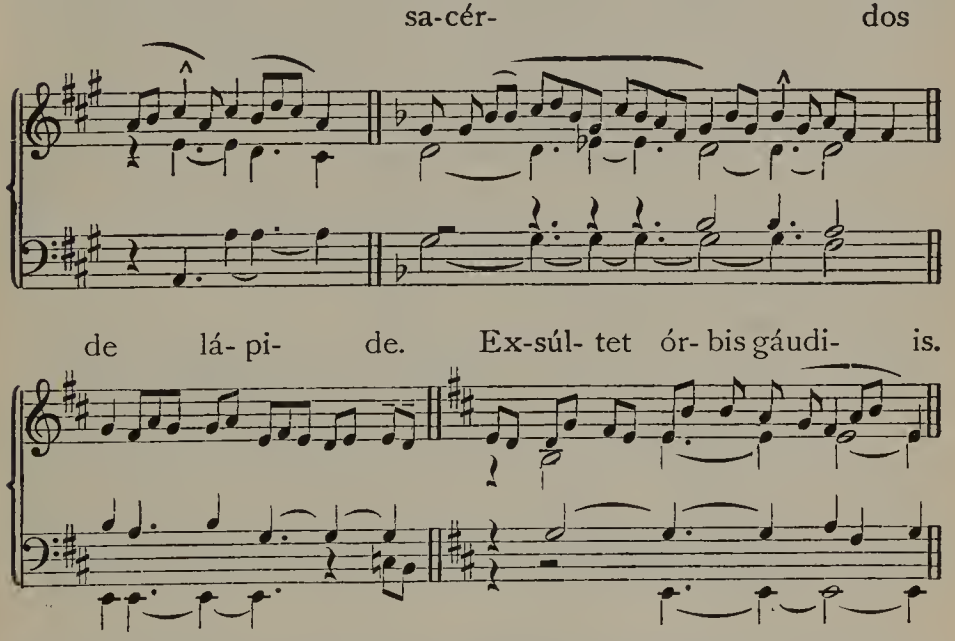
III.

ACCOMPANIMENT PROPER.

The easiest and most obvious way of accompanying a melody is by placing a chord under each note. But this kind of accompaniment, if persisted in, would soon resolve itself into a series of hammer strokes totally out of keeping with the light and supple character of the Gregorian melodies. It cannot be too strongly condemned. Yet it is well to notice that all the plainsong melodies have not the same character: the melismatic portions of the chant are naturally more supple than the syllabic whose movement is rendered not indeed heavy but somewhat compact and solid by the rapid succession of syllables. The accompaniment can and ought to conform to the proper character of this kind of chant. In syllabic chants of marked slowness and dignity, an accompaniment of note to note is perhaps just bearable, provided that it be suitably carried out. In any case in accompanying this sort of chant constant use can be made of rather rich harmonisation. This does not apply to the melismatic pieces, whose ample melodic developments call for very delicate treatment. Here the accompaniment ought to be most discreet, not to say retiring. It was said above that the chords might be placed at every rhythmic ictus, the downbeat generally governing the distribution of these chords in relation to the melody. This does not mean, however, that a chord must be placed under every ictus. The ideal thing would be to be able to write the accom-

paniment without any chords at all, but as there can be no harmony without them, they must be made use of sparingly and with great discretion. The organist, moreover, must study the melodic phrases which he has to accompany, deeply and at first hand; taking them as a whole instead of dividing them into a number of rhythmic feet [1], and adapting to each the harmony which best suits its characteristic musical meaning. In a complex melody he should make the little ripples [2] felt by means of slight variations in the middle parts of the harmonisation, but he must always preserve the dominant harmony as far as possible.

Examples :



[1] It goes without saying that the accompanist ought also to master the rhythm down to its smallest details. This is absolutely necessary. But to master the details does not mean that they are to be separately emphasised to the detriment of the whole.

[2] These melodic ripples round one dominant can only be compared to festoon decoration. The psalm-formulas in the elaborate melodies provide striking examples of this. What could be more beautiful for instance than the Alleluia of which we have harmonised the clause *Sacerdos* in the above examples? Or what could be finer than the Introit and Offertory of the second Mass for the Virgin Martyrs? And at the second Alleluia of the same Mass, how the phrase *Cum claritate* while keeping the dominant *la* works round and round this note with graceful sweeping movements. The Gregorian repertory is full of these "festooned" melodies. What we advise in accompanying them is to keep to the harmony which best suits the dominant or the note which plays its part, only making the little ripples or melodic festoons felt by slight movements in the middle parts.

The accompaniment, by bringing out the larger melodic and rhythmic outlines of the chant, renders the perception of the melody ampler and more animated, while the harmony is conspicuous for its simplicity and clearness.

To apply principles of this kind in actual practice is not always easy as we know. It is a very difficult thing to improvise accompaniments, and if, in preparing a harmonisation, we often find ourselves only able to apply our theories up to a certain point, and at times it may be not at all, we must then simply adopt the method which on the whole presents the fewest drawbacks. Often too, one meets with passages which both in tonality and rhythm display the profound difference existing between our modern musical conventions and the musical customs of ancient days. We can only advise the accompanist to smooth over these differences as well as he can. The chant is not accompanied to render it more pleasant to the hearer, but to help the singers, and, it must be acknowledged, to render the Gregorian melodies more accessible those who cannot appreciate their whole beauty by hearing them sung unaccompanied [1]. As for the degree of swell to be put into the accompaniment, the organist must endeavour to moderate his playing so that it may never overpower and drown the voices. Yet on the other hand his playing should never be so faint that the singers can hear nothing; they would then be deprived of the support which it is the object of the harmony to lend them, and should they go flat or out of tune, the organ would simply serve as a disagreeable reminder of the fact. Singers and organist should always be able to hear one another, while the listener, though attending chiefly to the melody, is pleasantly conscious of a gentle undercurrent of harmony [2].

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[1] This is how it is that in those sacred functions in which plainsong melodies are sung alongside of compositions executed with all the resources of polyphonic harmony, the former often appear poor and bare in contrast with the latter. This is because the musical meaning of pure melody does not quite make up for the absence of harmony.

[2] The author was originally indebted for this chapter to the kindness of the late Signor Giulio Bas, the well-known composer of many organ accompaniments for the rhythmical editions of Solesmes. It was written in 1905 for the first French edition of Dom Suñol's *Méthode*, and partly for the sake of fidelity to the latest French edition of which the present English version is a translation, partly because the subject of which it treats only indirectly concerns students of the chant, it has been reproduced exactly in its original form. In the course of the last twenty years, however, the question of accompaniment to plainsong has made progress, and it naturally needs a little supplementing. Already as early as 1922 Signor Bas himself was able to bring out a Method of Accompaniment summarising the results of his own experience. But at Solesmes too this important question was receiving

attention, and from 1923 onwards the *Revue Grégorienne* began to inform its readers in a series of articles concerning the results of study and the solutions adopted. Shortly afterwards (1925), Monsieur H. Potiron, choirmaster at the basilica of Montmartre in Paris and accompaniment professor at the Gregorian Institute, working in collaboration with one of the Solesmes Benedictine Fathers, Dom J. Hébert Desrocquettes, published a *Cours d'Accompagnement de l'Institut grégorien*, now in its second edition, in which, for the first time, the rhythmical principles of Solesmes were systematically applied to harmonisation. And since it is impossible to accompany the Gregorian compositions without understanding their modality, the authors of this work also framed a modal theory which, besides aiming at being original, clear and easy of application, is aiso scientifically based upon the melodies taken as a whole and examined in the light of the manuscript tradition as well as in the Vatican chant books. These principles of accompaniment, practised at Solesmes and taught at Gregorian Institutes of Paris and New-York, can henceforth be regarded as an integral part of the Solesmes teaching.

In connection with this theory of accompaniment, the following publications of Messrs. Desclée may profitably be consulted :

La Monographie V : L'accompagnement du chant grégorien. Des rapports entre l'accent et la place des accords.

La Monographie VI : La théorie harmonique des trois groupes modaux et l'accord final des troisième et quatrième modes.

La Monographie VIII : L'accompagnement rythmique d'après les principes de Solesmes.

La Monographie IX : La modalité grégorienne.

L'Accompagnement des Psaumes.

L'Accompagnement du Kyriale Vatican.

L'Accompagnement des chants des funérailles.

as well as :

Le Cours d'accompagnement de l'Institut grégorien, IIe édition.

Vingt neuf pièces grégoriennes harmonisées avec commentaire harmonique rythmique et modal.

L'Accompagnement de l'office du Christ Roi.

L'Accompagnement de l'office du Saint Sacrement.

these last being published by HÉRELLE, Paris.

APPENDIX.

Historical Survey.
Ecclesiastical Legislation.

History of the Chant. Motu proprio. Pius X's Letter to Cardinal Respighi. Decree of January 8, 1904. Motu proprio for the Vatican Edition. Letter to the Abbot of Solesmes. Cardinal Merry del Val's Letter to Dom Pothier (June 1905). Decree of August, 1907. Decree of December 1912 on the Publication of the Antiphonary. Decrees of April, 1911 and July, 1912, relating to rhythmical Signs and Mediants. Answer of the Sacred Congregation of Rites regarding hypermetric Syllables in the Hymns. Ruling of the Cardinal Vicar for Sacred Music in Rome. Pastoral Letter of His Eminence Cardinal Dubois, Archbishop of Paris, on Gregorian Chant. Pius XI's Letters to Cardinal Dubois.

The limited scope of a students' handbook will only permit of a brief summary of the long history of Gregorian chant being made here; the teacher may profitably supplement our remarks. The liturgical and disciplinary legislation of the Church regarding plainsong and sacred music forms the natural conclusion of the whole matter; we therefore reprint at the close of this appendix all the most recent and important documents relating to the subject and emanating from Rome.

The history of the chant may be divided into four main epochs : of formation, perfection, decadence and revival, respectively.

1. The period of formation extends from the end of the persecutions (A. D. 312) up to the pontificate of Saint Gregory the Great (590-604). Very little is known of the chant during this period. Judging from the witness of the Fathers and ecclesiastical tradition there seems hardly any doubt that the Christians in the early centuries made use of the chant in celebrating the holy mysteries, in order to praise God and kindle piety in their own souls. It appears equally certain that before Saint Gregory's time the Roman Church possessed her own collection of liturgical melodies, though this cannot be affirmed beyond contention.

2. The second period, that of perfection, lasted from Saint Gregory the Great down to the thirteenth century. In our own day historical criticism has fully demonstrated the authenticity

of the tradition which ascribes to Saint Gregory the compilation and final arrangement of the melodies to which his name is thus rightly attached. This second period can be subdivided into two; the golden age of Gregorian chant, from Saint Gregory to the eleventh century, and the period of its preservation or transition, lasting from the eleventh century to the thirteenth. During the first of these periods Gregorian chant attained its zenith; the work of Saint Gregory spread rapidly throughout Italy, travelled as far as England with his disciple Saint Augustine (596) and his companions; was introduced into Gaul by Pepin to whom Pope Paul I (757-767) sent one of his cantors, reached its widest diffusion under Charlemagne (786-804); and, lastly, saw the founding of the famous schools of Saint Gall and Metz. At the close of this first epoch neumatic or chironomic notation gave place to diastematic notation which, first of all by the measured spacing of neumatic signs, and then by the use of lines and clefs, expressed the intervals and thus fixed the melody for ever on the parchment page. The principal share of this work of perfecting the notation belongs to the monk Guido d'Arezzo (1050). During the second period the Gregorian collection was handed down and increased, but the later compositions no longer breathe the same fragrance of simplicity and spontaneity which belongs to the old pieces. The employment of greater intervals is more frequent, and the form, generally speaking, much more elaborate and self-conscious.

3. The third period, that of decline, lasted from the end of the thirteenth century to the middle of the nineteenth. This was the time of infatuation for polyphony and figured music. It dealt a fatal blow to the true plainsong tradition. The worst legacy of this era of decadence was its bad taste in the rendering of the chant, and, what was even more serious, the mutilation of the melodies themselves. In 1614-15 Cardinal Medici's press published in Rome a series of plainsong editions called Medicean after the Cardinal and long attributed, rightly or wrongly, to the genius of Palestrina. Reissued in 1871 by Pustet of Ratisbon, and declared official in 1873, this edition is really nothing but a wretched ghost of the true Gregorian chant. In the meantime, however, those paleographic studies had begun which were to lead to better things in the period of restoration.

4. The fourth period, that of restoration, began about the middle of the nineteenth century and is still going on. Numerous religious of different orders, as well as priests and laymen of great erudition, have taken part in the paleographic studies of this glorious period; but it is to the Benedictines of Solesmes that the

honour of the Gregorian revival chiefly belongs, and it is really to their achievement that Leo XIII and Pius X have borne such striking and eulogistic testimony. The work was originally entered upon under the immediate direction of Dom Guéranger the first abbot of Solesmes, and after some years of study Dom Pothier, aided by his fellow-monks, published the *Liber Gradualis* (1884) which had been already preceded (1880) by his famous *Mélodies grégoriennes*. In 1889 Dom Mocquereau planned and undertook the publication of the *Paléographie Musicale*. We can have no hesitation in saying that it is this monumental work — still being issued — which has demonstrated the scientific value of the Solesmes Gregorian studies and paved the way for the Vatican Edition. No paleographer, musician, or student desirous of mastering the authentic musical tradition of the Church can possibly pass it by. On May 17, 1901, Leo XIII addressed to Dom Paul Delatte, then Abbot of Solesmes, a striking brief *Nos quidem*. It fully acknowledges the scientific value of the Solesmes Editions, and was in fact the signal for their almost universal adoption. Finally, on August 4, 1903, Cardinal Sarto, a whole-hearted and competent admirer of the Solesmes Gregorian work, mounted the papal throne under the title of Pius X. His first act is well known, as also the fruit it bore. The documents emanating from him, either directly or indirectly, and here reprinted, redound to his lasting honour and are destined to proclaim to all time that he was indeed a worthy successor of the great pope whose name out of humility he thought himself unworthy to assume.

MOTU PROPRIO

of Pope Pius X on Sacred Music. [1]

One of the chief duties of the pastoral office, not only in this Holy See which we, although unworthy, by the inscrutable decree of Providence occupy, but in every diocese of the Church, is certainly to maintain and increase the beauty of the house of God, in which the holy mysteries of our faith are celebrated, in which the Christian people come together to receive the grace of the Sacraments, to assist at the holy Sacrifice of the Altar, to adore the Blessed Sacrament, and to join in the public and solemn liturgical prayers of the Church. Nothing then should be allowed in the sacred building that could disturb or lessen the piety and

[1] The English text of the *Motu proprio* and the Letter to Cardinal Respighi is borrowed, by kind permission, from a pamphlet issued some years ago by the Catholic Truth Society, London.

devotion of the faithful, nothing that could be a reasonable motive for displeasure or scandal, nothing especially that could offend against the dignity and holiness of the sacred rites, and that would therefore be unworthy of the house of prayer, or of the majesty of Almighty God.

We do not propose to touch on all the abuses that may occur in these matters. We devote Our attention today to one of the commonest of abuses, one of the most difficult to uproot, and one that We sometimes have to regret, even in places where everything else, the beauty and splendour of the building, the dignity and accurate order of the ceremonies, the number of the clergy who attend, the gravity and piety of the celebrant, deserve the highest praise. We speak of abuses in the matter of the singing and of sacred music. And indeed, whether as a result of the changeable nature of this art, or of the many alterations in people's taste and custom during the lapse of time; whether from the unhappy influence of secular and theatrical music on that of the Church, or from the pleasure excited by the music itself, which it may not be easy to retain within proper limits; whether, lastly, it be because of the many prejudices on this subject which sometimes obstinately remain, even among persons of great piety and high authority, there certainly is a constant tendency in sacred music to neglect the right principles of an art used in the service of the liturgy, principles expressed very clearly in the laws of the Church, in the degrees of general and provincial councils, and in the repeated commands of the sacred congregations and of the supreme pontiffs, Our predecessors. It is with great pleasure that We are able to recognise the good that has already been done, not only in this Our own city, but also in many dioceses of Our country, and again specially among certain nations, where the most distinguished and zealous persons, acting with the approval of the Holy See and under the direction of their Bishops, have founded flourishing societies and have thus happily reformed the music in nearly all their churches and chapels. But this reform is still far from being universal, and when We reflect on Our own experience, when We remember the many complaints that have been addressed to Us from all parts, even during the short time since it pleased God to raise Our humble person to the supreme dignity of the Apostolic See, We think it Our duty to lift up Our voice without delay in order to reprove and condemn everything in the music of divine worship that does not agree with the right principles so often laid down. And since indeed Our first and most ardent wish is that a true Christian spirit flourish and be kept always by all the faithful, the first thing to which We must attend is the holiness and dignity of the churches in which Our people assemble, in order to acquire

that spirit from its first and most indispensable source, by taking an active part in the sacred mysteries and in the solemn public prayers of the Church. It would be vain to hope for this grace from God as long as our worship of Him, instead of going up with an odour of sweetness, only, as it were, puts into our Lord's hands again the scourges with which He once drove out of the temple those who were profaning it.

Wherefore, in order that no one may in future put forward as an excuse that he does not rightly know his duty, in order that all possible uncertainty concerning laws already made may be removed, We consider it advisable to sum up shortly the principles that govern the sacred music of liturgical services, and to present again the chief laws of the Church against faults in this matter. And therefore We publish this Our Instruction *motu proprio et ex certa scientia*, and We desire with all the authority of Our apostolic office that it have the force of law as a canonical code concerning sacred music, and We impose upon all by Our own signature the duty of the most exact obedience to it :

INSTRUCTION ON SACRED MUSIC.

I.

General Principles.

1. Sacred music, being an integral part of the liturgy, is directed to the general object of this liturgy, namely, the glory of God and the sanctification and edification of the faithful. It helps to increase the beauty and splendour of the ceremonies of the Church, and since its chief duty is to clothe the liturgical text, which is presented to the understanding of the faithful, with suitable melody, its object is to make that text more efficacious, so that the faithful through this means may be the more roused to devotion, and better disposed to gather to themselves the fruits of grace which come from the celebration of the sacred mysteries.

2. Sacred music must therefore eminently possess the qualities which belong to liturgical rites, especially *holiness* and *beauty*, from which its other characteristic, *universality*, will follow spontaneously.

It must be *holy*, and therefore avoid everything that is secular, both in itself and in the way in which it is performed.

It must really be an *art*, since in no other way can it have on the mind of those who hear it that effect which the Church desires in using in her liturgy the art of sound.

But it must also be universal in this sense, namely, that although each country may use in its ecclesiastical music whatever special forms may belong to its own national style, these forms must be subject to the proper nature of sacred music, so that it may never produce a bad impression on the mind of any stranger who may hear it.

II.

Various Kinds of Sacred Music.

3. These qualities are found most perfectly in Gregorian chant, which is therefore the proper chant of the Roman Church, the only chant which she has inherited from the ancient Fathers, which she has jealously kept for so many centuries in her liturgical books, which she offers to the faithful as her own music, which she insists on being used exclusively in some parts of her liturgy, and which, lastly, has been so happily restored to its original perfection and purity by recent study.

For these reasons plainchant has always been looked upon as the highest model of Church music, and we may with good reason establish as a general rule that the more a musical composition for use in church is like plainchant in its movement, its inspiration, and its feeling, so much the more is it right and liturgical, and the more it differs from this highest model so much the less is it worthy of the house of God.

Werefore this ancient Gregorian chant should be largely restored in divine worship, and it should be understood that a service of the Church loses nothing of its solemnity when it is accompanied by no other music than plainchant.

Especially should this chant be restored to the use of the people, so that they may take a more active part in the offices, as they did in former times.

4. The qualities described above are also found to a high degree in music of the classical school, especially in that of the Roman school, which reached its greatest perfection in the sixteenth century under Pierluigi da Palestrina, and which even afterwards went on producing excellent liturgical compositions. The music of the classical school agrees very well with the highest model of all sacred music, namely plainchant, and therefore it deserves, together with plainchant, to be used in the more solemn offices of the Church, as, for instance, in those of the Papal Chapel. This music, too, should be largely restored, especially in the greater basilicas, in cathedrals, and in seminaries and other institutions where the necessary means of performing it are not wanting.

5. The Church has always recognised and encouraged all progress in the arts, and has always admitted to the service of her functions whatever is good and beautiful in their development during different centuries, as long as they do not offend against the laws of her liturgy. Hence more modern music may also be allowed in churches, since it has produced compositions good and serious and dignified enough to be worthy of liturgical use.

Nevertheless, since modern music has become chiefly a secular art, greater care must be taken, when admitting it, that nothing profane be allowed, nothing that is reminiscent of theatrical pieces, nothing based as to its form on the style of secular compositions.

6. Among all kinds of modern music the theatrical style that was so much in vogue during the last century, for instance, in Italy, is the one least fitted to accompany the service of the Church. This style is by nature the most unlike plainchant and the music of the classical school, and therefore the least compatible with the laws of good sacred music. Moreover, the rhythm, the structure, and the convention of this style do not lend themselves well to the demands of really liturgical music.

III.

The Liturgical Text.

7. The language of the Roman Church is Latin. It is therefore forbidden to sing anything in the vulgar tongue during solemn liturgical functions, and much more is it forbidden to sing in the vulgar tongue the parts, either proper or common, of the Mass and the Office.

8. Since the text to be sung and the order in which it is to be sung are already determined for every liturgical service, it is not lawful to change either the words or their order, nor to substitute another text, nor to leave anything out, either entirely or in part, except in the cases in which the rubrics allow the organ alone to replace certain verses which must then be recited in the choir. It is only allowed, according to the custom of the Roman Church, to sing a motet in honour of the Blessed Sacrament after the *Benedictus* at High Mass. A short motet with words approved by the Church may also be added after the proper Offertory of the Mass has been sung.

9. The liturgical text must be sung just as it stands in the authentic books, without changing or transposing the words, without needless repetition, without dividing the syllables, and always so that it can be understood by the people who hear it.

IV.

The External Form of Sacred Music.

10. Each part of the Mass and the Office must keep, even in the music, that form and character which it has from tradition, and which is very well expressed in Gregorian chant. Therefore Introits, Graduals, antiphons, psalms, hymns, the *Gloria in excelsis*, etc., will be composed each in their own way.

11. Especially must these rules be followed :

a) The *Kyrie*, *Gloria*, *Credo*, etc., of the Mass must represent in the music the unity of their text. They may not be made up of separate pieces, each of which forms a complete musical composition which could be taken away from the others and followed by something quite different.

b) At Vespers the ordinary rule must be that of the *Caeremoniale Episcoporum*, which requires plainchant for the psalms and allows figured music for the verses of the *Gloria Patri* and the hymn.

Nevertheless on great feasts plainchant may be used in turn with a so-called fauxbourdon chant, or with verses composed in the same suitable style.

It may even be allowed to sing a whole psalm in figured music sometimes, as long as the proper form of singing psalms is not lost, that is, as long as the singers really appear to be chanting verses alternately, either with new melodies or with those taken from or modelled on plainchant. Psalms sung in the manner called *di concerto* are therefore absolutely forbidden.

c) The hymns of the Church must also keep their traditional form. It is not lawful, for instance, to compose a *Tantum ergo* so that the first verse be a romance, an air or an adagio, and then the *Genitori* an allegro.

d) The antiphons at Vespers should ordinarily be sung to their own Gregorian chant. If, for any special reason, they are sung to modern music, the melody must never be like an air in a concert, or as long as a motet or a song.

V.

The Singers.

12. Except the chant of the celebrant and the sacred ministers at the altar, which must always be sung in plainchant without any accompaniment, the rest of the liturgical singing belongs properly to the choir of clerics; wherefore singers in church, if they are

laymen, are the substitutes of the ecclesiastical choir. Hence their music, at any rate for the greater part, must keep the nature of choir music.

This does not entirely exclude solos. But these must never take the chief place in a service, they should never absorb the greater part of the liturgical text; they must be rather points of musical emphasis and accent bound up closely with the rest of the composition which should remain strictly choral.

13. The follows from the same principle that the singers in church have a really liturgical office, and that women therefore, being incapable of such an office, cannot be admitted to the choir. If high voices, such as treble and alto, are wanted, these parts must be sung by boys, according to the ancient custom of the Church.

14. Lastly, only men of known piety and integrity who, by their modest and reverent demeanour during the service, shew themselves worthy of the sacred duty they perform, may be allowed to sing in the choir. It would also be more suitable if the singers, while they are in choir, were to wear cassocks and surplices; and if their place be too much exposed to the gaze of the people, it should be guarded by a grating.

VI.

The Organ and Other Instruments.

15. Although the proper music of the Church is only vocal, nevertheless the accompaniment of an organ is allowed. In any special case, within proper limits and with due care, other instruments may be allowed too, but never without special leave from the Bishop of the diocese, according to the rule of the *Caeremoniale Episcoporum.*

16. Since the singing must always be the chief thing, the organ and the instruments may only sustain and never crush it.

17. It is not lawful to introduce the singing with long preludes, or to interrupt it with voluntaries.

18. The music of the organ in the accompaniment, preludes, interludes, and so on must be played not only according to the proper character of the instrument, but also according to all the rules of really sacred music, which have been described above.

19. The use of the pianoforte is forbidden in churches, as also that of all noisy or irreverent instruments such as drums, kettle-drums, cymbals, triangles and so on.

20. Bands are strictly forbidden to play in church, and only for some special reason, after the consent of the Bishop has been obtained, may a certain number of specially-chosen wind instruments be allowed, which must be carefully selected and suitable to their object; and the music they play must always be reverent, appropriate, and in every way like that of the organ.

21. Bands may be allowed by the Bishop in processions outside the church, as long as they do not perform secular music. The best plan on such occasions would be for the band only to accompany some hymn or sacred chant, either in Latin or in the vulgar tongue, sung by the choir or by the members of confraternities that take part in the procession.

VII.

The Length of Liturgical Music.

22. It is not lawful to make the priest at the altar wait longer than the ceremonies allow, for the sake of the singing or instrumental music. According to the laws of the Church, the *Sanctus* of the Mass must be finished before the elevation; wherefore in this point the celebrant must attend to the singers. The *Gloria* and the *Credo*, according to Gregorian tradition, should be comparatively short.

23. As a general principle it is a very grave abuse, and one to be altogether condemned, to make the liturgy of sacred functions appear a secondary matter, and, as it were, the servant of the music. On the contrary, the music is really only a part of the liturgy and its humble attendant.

VIII.

The Chief Means of Procuring Good Sacred Music.

24. In order that these instructions be exactly carried out, the Bishops should, if they have not already done so, appoint in each diocese a special commission of persons who are really competent in the matter, to whom they will entrust the duty of watching over the music performed in the churches in whatever way may seem most advisable. The commission will insist on the music being not only good in itself, but also proportionate to the capacity of the singers, so that it may always be well executed.

25. In ecclesiastical seminaries and institutions the traditional Gregorian chant recommended above must be studied with all diligence and love, according to the law of the Council of Trent;

and superiors should be generous in their appreciation and encouragement of this point with their students.

In the same way the formation of a school of singing for the execution of figured music of a right and liturgical kind should be encouraged among the students wherever it is possible.

26. In the usual lectures on liturgy, moral theology, and canon law, which are given to students of theology, the points which specially touch the principles and laws of sacred music must also be duly explained, and means should be sought to complete this teaching with some special instruction on the aesthetics of sacred art, so that the clerics may not leave the seminary without having right ideas on these subjects, which are also part of ecclesiastical knowledge.

27. Care must be taken to restore, at least in connection with the more important churches, the ancient choir schools which have already been introduced again with very good results in many places. Indeed it would not be difficult for zealous priests to establish such schools even in small parishes and in the country, and they would form an easy means of gathering together both children and grown-up people to their profit and the edification of all the parish.

28. All higher schools of Church music should be kept up and encouraged in every way where they already exist, and as far as possible new ones should be founded. It is most important that the Church should herself provide instruction for her own choirmasters, organists, and singers, so that she may inspire them with the right principles of this sacred art.

IX.

Conclusion.

29. Finally, We desire all choirmasters, singers, and clerics, all superiors of seminaries, ecclesiastical institutions, and religious communities, all parish priests and rectors of churches, all canons of collegiate and cathedral churches, and, most especially, the Ordinaries of all dioceses, zealously to support these wise reforms, which have been long desired and unanimously hoped for by all, in order that no injury be done to the authority of the Church, which has already often proposed them and now insists on them once more.

Given at Our Apostolic Palace of the Vatican, on the feast of the Virgin Martyr Saint Cecily, November 22, 1903, in the first year of Our Pontificate.

PIUS PP. X.

LETTER OF HIS HOLINESS POPE PIUS X TO CARDINAL RESPIGHI,

VICAR GENERAL OF ROME, ON THE RESTORATION OF SACRED MUSIC.

My Lord Cardinal,

Our wish to see the dignity and sanctity of all liturgical functions restored has persuaded Us to make known by a special decree Our wishes concerning the music that is so largely used in the service of the Church. We are confident that all will help Us in this much-needed reform, not only with the submission that bows to commands which are hard and contrary to its own way of thinking merely out of obedience (although this too is praiseworthy), but rather with that readiness which comes from a clear conviction that the commands are evidently necessary and reasonable. And indeed, as soon as we consider the very sacred object for which any art is put to the service of religion, and the necessity of only offering to God things that are good, or rather, as far as possible, things that are perfect, we shall see that the laws of the Church concerning sacred music are nothing but an immediate application of these two fundamental principles. Whenever the clergy and their choirmasters clearly realise these principles, good Church music at once begins to flourish spontaneously, as may be seen in many places; on the other hand, when the principles are neglected, neither prayers not entreaties, nor severe commands, nor threats of canonical punishment succeed in improving matters; so easy is it for passion, or at any rate for shameful and inexcusable ignorance, to elude the will of the Church and to continue year after year in the same regrettable manner. We hope to find such prompt goodwill, especially among the clergy and faithful of this Our beloved city of Rome, the centre of Christendom and seat of the highest authority of the Church. Surely none should be more ready to follow Our directions than they who hear them from Our own mouth, nowhere should an example of loving and filial obedience to Our commands be more carefully shown than among this first and noblest portion of Christ's flock, the See of Rome, specially committed to Our charge as Our own diocese. We shall add that such an example will be given in the sight of the whole world. Bishops and faithful come here continually from all parts to reverence the Vicar of Christ and to refresh their piety by visiting Our venerable basilica and the tombs of the Martyrs, and by fervently assisting at the solemnities which are celebrated in this city with so great

pomp and splendour throughout the year. "We desire that they should not go back shocked by our customs", said Our predecessor Benedict XIV of his time, in his encyclical "*Annus qui*" referring to our sacred music. The same Pontiff, touching more closely on the abuse of instruments then rife, says: "What ideas will they, who come from countries where instruments are not used in churches, form of us, if they hear them employed in ours just in the same way as in theatres and other secular places? Or perhaps they may come from places where people sing and play in the churches just as they now do in ours. But, if they are sensible people, they will regret that they cannot find in our music that remedy for the abuses of their own churches which they came here to seek". In former days people were probably less likely to notice how the music performed in churches was contrary to ecclesiastical laws and principles, and the scandal was no doubt less great just because the evil was more general and widespread. But now that distinguished persons have taken so much trouble to examine questions of liturgy and the arts which adorn divine worship, now that in so many churches throughout the world such consoling and often such splendid results have been obtained in the reform of sacred music, in spite of the very grave difficulties that have been happily overcome, now that everyone realises the necessity of a complete change in these matters, every abuse of this kind has become intolerable and must be removed. We are convinced that you, my Lord Cardinal, in your high office of Our Vicar General for spiritual matters in Rome, will take care, with the gentleness that is characteristic of you, but with no less firmness, that the music performed in the churches and chapels, whether secular or regular, of this city shall answer completely to Our instructions. Many things must be either corrected or removed in the chanting of Mass, of the Litany of Loreto, and of the hymns of the Blessed Sacrament, but the thing which most demands a complete change is the singing of Vespers on feast days in the different churches and basilicas. The laws of the *Caerimoniale Episcoporum* and the beautiful traditions of the classical Roman school of music are no longer observed. Instead of the pious chanting of the clergy, in which the faithful too could take part, endless musical compositions on the words of the psalms have been substituted, formed in the style of the old theatrical works, most of them of such small value as works of art that they would not be borne even at second-rate secular concerts. The piety and devotion of Christians are certainly not helped by this music, the curiosity of a few less intelligent people may be whetted; but most are only disgusted and scandalised, and wonder that such an abuse should still be tolerated. We desire therefore

that these things be entirely suppressed, and that the Vespers be always celebrated according to the liturgical rules that We have laid down. We shall show the way in the patriarchal basilicas, by the care and the enlightened zeal of the cardinals who direct them, and these will be the models for the smaller basilicas, the collegiate and parish churches, and the churches and chapels of the religious orders. And you, my Lord Cardinal, will allow no exception, brook no delay. By putting the matter off the difficulty would not become less, it would become greater : since the thing has to be done, let it be done at once and firmly. Let all have confidence in Us and in Our words, with which the grace and blessing of God will be joined. At first the novelty will surprise some; very likely some choirmasters or directors will not be quite prepared for it, but little by little things will right themselves and everyone will find in the perfect correspondence of the music to liturgical rules and to the proper character of the chanting of psalms a beauty and rightness which they had not felt before. On the other hand the celebration of Vespers will be considerably shortened. But if the rectors of churches wish at any time to lengthen the service, in order to keep the people, who so piously go in the evenings to the churches where feasts are being kept, there is no reason why after Vespers a suitable sermon should not follow and then solemn Benediction of the Blessed Sacrament; indeed this would be altogether an advantage for the piety and edification of the faithful. We desire finally that sacred music be taught with special care in all the Roman seminaries and ecclesiastical colleges, to which so great a number of chosen students come from all parts of the world, to be educated in sacred learning and in a really ecclesiastical spirit. We know, and it is a great consolation to Us, that in many institutions sacred music flourishes so as to make them a model to others. But other seminaries and colleges leave much to be desired in this respect, either through the carelessness of their superiors or through the incapacity and bad taste of the persons who are teachers of singing and directors of sacred music. You, my Lord Cardinal, will carefully look to these houses too, you will insist above all that plainchant be taught with special care and generally preferred for the services of the institution, whether public or private, according to the laws of the Council of Trent and of countless other diocesan and provincial synods throughout the world. In former times, to say the truth, plainsong was only known in incorrect, altered and shortened forms. But the daily and accurate study given to it by distinguished men, who have done so much for this sacred art, has changed the state of the case. Plainchant, when it is restored so satisfactorily to its original purity, as it was handed down by the Fathers and as it may be

found in the ancient books of several Churches, is seen to be sweet, graceful, very easy to learn and possessed of a beauty so new and unexpected that wherever it is introduced it at once excites a real enthusiasm among the young singers. Now whenever it becomes a pleasure to fulfil a duty the thing is done with more goodwill, and its fruit is more lasting. We desire therefore that the ancient Roman chant be again introduced into all the colleges and seminaries of this holy city, as it was once heard in our churches and basilicas when it was the delight of former generations in the most beautiful ages of Christian faith. And just as this chant was once spread out from Rome to the other Western Churches, so do We wish these young students, having learnt it here under Our eyes, to spread it abroad once more throughout their dioceses, when they go back as priests to work for the glory of God. We rejoice to give these instructions at the time We are about to keep the thirteenth centenary of the death of the glorious and incomparable pontiff Saint Gregory the Great, to whom a tradition of so many centuries has attributed the composition of these sacred melodies, and from whom the name of Gregorian chant is derived. Let these Our dear students study this chant carefully, that We may have the happiness of hearing them when, as We have been told, they come together to the tomb of the holy Pontiff at Saint Peter's to sing Gregorian chants during the Mass which, please God, We ourselves shall celebrate at the coming anniversary. As a sign of Our special affection We give from our heart the Apostolic blessing to you, my Lord Cardinal, to our clergy, and to all our beloved people. At the Vatican, on the feast of the Immaculate Conception, 1903.

PIUS PP. X.

By a decree of the Sacred Congregation of Rites, dated January 8, 1904, the Sovereign Pontiff ordained that his *Motu proprio* should be respectfully received and obediently observed throughout the whole Church, notwithstanding the privileges and exceptions of which certain churches and dioceses might avail themselves.

On April 25 of the same year Pius X issued a second *Motu proprio* in view of the Vatican Edition of the chant books. The work of preparing these for publication was entrusted to the monks of the Abbey of Solesmes, and their revision to a Pontifical Commission, presided over by the Very Reverend Dom Joseph Pothier, and of which the Director of the Solesmes School, Dom André Mocquereau, as well as other Benedictines, were to be members.

A month later His Holiness, in a letter to the Very Reverend Dom Paul Delatte, Abbot of Solesmes, confirmed what he had laid down in the last *Motu proprio*, thanked the abbot for his labours and sacrifices, and commended both him and his monks

for the great zeal and skill they had shown in the pursuit of liturgical studies. "We know", he said, "your love for the Church and the Holy See, your zeal for the beauty of divine worship, your fidelity to the precepts of monastic life. It is the practice of these virtues which has won success for your learned researches hitherto; it is this which will crown them. To you, the sons of Saint Benedict, can well be applied the words of Saint Gregory concerning your Holy Father : *His doctrine could not be out of keeping with his life*... We hope that every facility and help will be granted to your studies, and that the libraries will lend you their ancient manuscripts for research purposes".

But, on June 24, 1905, a letter from His Eminence Cardinal Merry del Val to Dom Pothier somewhat modified the progress which the Editors and the Commission had hitherto made. The Very Reverend Dom Pothier was to remain alone responsible for the issue of the Vatican Edition. Solesmes continued, none the less, to pursue their Gregorian labours, on their own account, and with a view to the future; the Holy See never intended that the Standard Edition then being given to the Church should be the last word on the subject.

The first portion of this edition, the Gradual, appeared in 1908. It was preceded by a Decree of the Sacred Congregation of Rites, dated August 7, 1907, declaring that "in order that this edition shall be adopted for use in all churches henceforth, it is ordained that no other editions of the Roman chant whatsoever may be allowed except for a limited period after the publication of the above decrees : these other editions moreover shall enjoy no privilege henceforth enabling them to replace the standard one".

The publication of the *Office for the Dead* followed next, and later that of the *Antiphonary*, the use of which was ordered by a decree of the Sacred Congregation of Rites, dated December 8, 1912. The most essential passage of this document is herewith quoted. "The Sacred Congregation of Rites declares this same edition to be official for all who follow the Rite of the Roman Church, and orders that henceforth the Gregorian melodies contained in future editions must conform to this standard one; without thereby derogating from the Decrees of the Sacred Congregation of Rites, dated April 11, 1911, (n. 4263). *On the Vatican Edition and its reproductions in Gregorian liturgical books*, and July 8, 1912, *relating to the rendering of monosyllables or Hebrew words in the Lessons, Versicles and Psalms*".

The importance of these two decrees, thus safeguarded by the Congregation of Rites, leads us to reproduce them here in full with the Latin text. The first approves of *rhythmical signs*, the second of the suppression of *broken mediants*, a measure petitioned

for by the Solesmes school in the name of art, learning and tradition. Thus is it that the Church, careful of right progress in art, always and everywhere knows how to recognise and commend its true champions.

DECRETUM

seu declaratio super editione vaticana ejusque reproductione quoad libros liturgicos gregorianos.

Cum postulatum fuerit, an Episcopi possint propriam approbationem donare libris cantus gregoriani, melodias Vaticanae Editionis adamussim reproductas continentibus, *sed cum signorum rythmicorum indicatione, privata auctoritate additorum?*

Sacra Rituum Congregatio, ad majorem declarationem Decreti n. 4259, 25 Januarii vertentis anni, respondendum censuit :

Editionibus in subsidium scholarum cantorum, signis rythmicis, uti vocant, privata auctoritate ornatis, *poterunt Ordinarii*, in sua quisque Dioecesi, *apponere Imprimatur*, dummodo constet, cetera, quae in Decretis Sacrae Rituum Congregationis injuncta sunt, quoad cantus gregoriani restaurationem, fuisse servata.

Quam resolutionem Sanctissimo Domino nostro Pio Papa X, per Sacrorum Rituum Congregationis Secretarium relatam, Sanctitas Sua ratam habuit et probavit.

Die 11 Aprilis 1911.

DECRETUM

circa modulandas monosyllabas vel hebraicas voces in lectionibus, versiculis et psalmis.

A quibusdam cantus gregoriani magistris sacrae Rituum Congregationi sequens dubium pro opportuna solutione expositum fuit; nimirum :

An in cantandis Lectionibus et Versiculis, praesertim vero in Psalmorum mediantibus ad asteriscum, quando vel dictio monosyllaba vel hebraica vox occurrit, immutari possit clausula, *vel cantilena proferri sub modulatione consueta?*

Et sacra eadem Congregatio, approbante sanctissimo Domino nostro Pio Papa X, rescribere : *Affirmative ad utrumque.*

Die 8 Julii 1912.

Fr. S. Card. Martinelli,
S. R. C. Praefectus.

L. † S.

† Petrus La Fontaine, Episc. Charystien., *Secretarius.*

DECREE OF THE SACRED CONGREGATION OF RITES ON *HYPERMETRIC SYLLABLES* IN THE HYMNS.

DUBIUM.

De syllabis hypermetricis quoad cantum.

A sacra Rituum Congregatione pluries expostulatum fuit : « An regula descripta in Antiphonario Vaticano circa syllabas hypermetricas, quae frequenter occurrunt in cantu hymnorum, scilicet quod ipsae non elidantur, sed distinctae pronuncientur propriaque nota cantentur, stricte et rigorose interpretanda sit, vel e contra liceat etiam ipsas syllabas elidere, praesertim si in praxi id facilius et convenientius censeatur? »

Et sacra eadem Congregatio, audita specialis Commissionis pro cantu liturgico gregoriano sententia, propositae quaestioni re sedulo perpensa ita rescribendum censuit : « Negative ad primam partem, affirmative ad secundam ».

Atque ita rescripsit et declaravit die 14 maii 1915.

A. Card. Vico,
Pro-Praefectus.

L. † S.

† Petrus La Fontaine,
Secretarius.

REGULATIONS FOR SACRED MUSIC IN ROME.

To the Reverend the Parish Priests, Rectors and Superiors of all Churches and Oratories, secular as well as regular, to the Heads of Seminaries, Colleges and Institutes of Ecclesiastical Education, and the Very Reverend the Prefects, Choirmasters of the Chapels of Rome, etc.

In communicating to the Clergy and faithful of Rome the *Motu proprio* of His Holiness Pius X on Sacred Music, (Nov. 22, 1903), we observed that the regulations contained in this document were so clear that they would not require further elucidation, and that, moreover, the Roman Commission for Sacred Music was charged with the examination and approval of sacred compositions and responsible for watching over their performance in this illustrious city.

Today, in order to forward the restoration of Sacred Music in Rome, we are pleased to accept help from the Italian Association of Saint Cecilia, canonically set up and inaugurated by us in our city, April 28, 1910. From its labours we justly anticipate great results on the practical side of the reform, and we invite the Parochial Clergy, Superiors and Rectors of Churches and Institutes, and all those interested in the development of the liturgy and the beauty of sacred worship to join this association in order to cooperate better towards the attainment of the great end proposed by the Holy Father in his *Motu proprio.*

To achieve our purpose, positive, vigorous and enlightened action on the part of both secular and regular clergy is absolutely necessary : it is particularly important that the Church students and young religious should receive, in the course of their training in the Seminaries, Ecclesiastical Colleges and Religious Houses, a sound and thorough grounding in the liturgical chant and sacred music. It is only just that we should give the praise they have deserved to the Ecclesiastical Institutes of Rome which have seconded the Holy Father's wishes with so much zeal, but for this very reason we must not cease to urge them to persevere in the right way with even greater earnestness than before.

It is the express wish of His Holiness that in all institutions of ecclesiastical education — even those of the Regulars — great importance should be attached to the study of the liturgical chant and sacred music as subjects of the greatest interest to the clergy. This is why those Superiors are worthy of the highest commendation who have introduced for all grades of students a daily lecture, however short, on the chant and sacred music. But under no

pretext whatever should less than two hours a week be devoted to the serious and practical study of sacred music, preferably the chant, and this in all institutions and for every pupil: these two hours are not to include the time needed for choir practices.

In this connection we rejoice that the very meritorious Cecilian Association has opened here in Rome an *Upper School of Gregorian Chant and Sacred Music.* We do not doubt that many students, both ecclesiastical and lay, will be able to attend the lectures, especially on the Gregorian side, with great profit, and thus obtain a uniform training in the right interpretation of the liturgical melodies.

In order to ensure greater regularity, promptitude and exactness in what concerns music and the sacred chant, the Holy Father has entrusted all the disciplinary side of the matter for the City of Rome at the first office of our Vicariate to the *Santa Visita Apostolica* which will thus possess full authority over all the churches, both secular and regular, not excepting the Patriarchal Basilicas, the Chapels and Oratories of religious communities, even of women, the Seminaries, Institutes, Societies, Congregations, Associations and Confraternites, though they may be exempt in any way whatsoever, and even specially exempt.

We trust that the Parochial Clergy, Rectors and Superiors of the churches and Institutes, the Prefects of Music in the Chapters, the Heads of Chapels and Choirs, all imbued with the spirit of the Holy Father's wise regulations, will do their utmost to ensure their being perfectly carried out, and procure by the best means at their command the restoration of an art truly worthy of the divine liturgy.

To aid such an important work, it has seemed to us opportune to lay down certain practical rules to which all must conform who are connected in any capacity with musical performances in the churches and chapels of Rome.

Rules for Choirmasters, Organists and Choristers.

1. It is a part of the authentic ecclesiastical tradition of the chant and sacred music that the entire assemblage of the faithful should take part in the liturgical offices by means of this chant; following those portions of the text which are entrusted to the choir, while a special *Schola cantorum* alternates with the congregation in rendering the other parts of the text of the more complex melodies specially reserved for them.

For this reason the Holy Father, Pius X, in his *Motu proprio* of November 22, 1903, ordains in paragraph 3 "that we should endeavour to revive the custom of Gregorian chant among the people, so that the faithful may come again as they did of old to

take a more active part in the celebration of the offices." And in paragraph 27, he continues "That we should take care to reestablish, at least in connection with the more important churches, the ancient *Scholae cantorum*, which have already been introduced again with the best results in a number of places. Indeed it would not be difficult for zealous priests to establish such *Scholae* even in small parishes and in the country; they will find therein an easy means of gathering together both children and grown up people to their profit and the edification of the whole parish."

2. *Choirs*, composed of a select group of singers under the conductorship of a master, and destined to replace the people and the *Scholae cantorum* are of more recent origin, but nevertheless perfectly legitimate.

3. Since not only the rendering of the Gregorian chant but also that of certain ancient and modern compositions is left entirely to the choir, there is a danger lest, both in the choice of pieces and the manner of singing them, the ecclesiastical regulations may be infringed; it is therefore necessary to make sure that all the members of the choir are technically competent and willing to observe each and every ecclesiastical regulation, and work for the application of the Pope's *Motu proprio*.

For this reason no one, even offering the required conditions and therefore approved, will be admitted as a member of any choir in Rome who has not previously signed and sent in to the *Santa Visita Apostolica* a declaration by which he binds himself to accept and observe scrupulously all the rules of liturgy and ceremonial, the decisions and prescriptions of ecclesiastical authority on sacred music and Gregorian chant, especially the *Motu proprio* of His Holiness Pope Pius X, as well as these present regulations and the future legislation of the Roman Commission for Sacred Music. It goes without saying that the ecclesiastical authority retains full right in case of their infringement to withdraw any authorisation it has granted for the exercise of musical art in Rome.

4. No choir or *Schola cantorum* can be set up in Rome without previous permission of the *Visita Apostolica*, and unless it have at its head a certified master or conductor and an organist also approved. The master or conductor of the chapel or *Schola* is mainly responsible to the authorities for any infringement of the ecclesiastical rules on the part of the chapel or *Schola*.

5. This does not mean that the temporary establishment of a choir for some special solemn service in a particular church, is forbidden : but this must be done by the advice and under the direction of certified masters who are held responsible. The same

rule applies to the services which the choristers of Rome may be called upon to render in Latium or any other diocese in Italy.

6. No one can exercise in any church or oratory whatever within the city or diocese of Rome, for any sacred ceremony whatsoever, the function of choirmaster, organist or chorister, without having obtained a faculty for so doing from the competent ecclesiastical authority, acting on the advice of the Roman Commission for Sacred Music.

In order to obtain this authorisation the following qualities and conditions are necessary :

a) Professional capacity for sacred music in the function or functions contemplated, to be confirmed by the usual diplomas, or, in special cases, their equivalents.

b) High morals, integrity of life and religious feeling are becoming in one who is to exercise his art in God's house and for the sacred liturgy. The *Motu proprio* prescribes that we are only to admit as members of a choir "men of well-known piety and integrity, who, by their modest and devout demeanour during the liturgical functions, show themselves worthy of the offices which they hold." Choirmasters, organists and choristers are forbidden to join societies hostile to the Catholic Church, or perform at any function in heterodox churches or chapels, or to take part in musical productions which might bring discredit on religion or morals, or are in any way inconsistent with the office of chorister in a church.

c) Complete submission is demanded to article 3, adhesion to the declaration therein set forth being henceforth required.

7. The Roman Commission for Sacred Music will judge of the different qualifications of the candidates for the office of choirmaster, organist or chorister; and if they think it expedient, they can demand an examination for each, to prove their artistic capacities. If the candidates are not as yet sufficently familiar with Gregorian chant they cannot take part in any function except provisionally, until they obtain the necessary certificate of proficiency.

8. The Apostolic *Visita* will have a register of the names of choirmasters, organists and choristers recognised as qualified to exercise their art in the Roman churches.

9. The churches or chapels desirous of providing special courses of training for the office of choirmaster, organist or chorister must act in concert with the Apostolic *Visita* and the Roman Commission for Sacred Music, observing the regulations here laid down, to which, by the express wish of His Holiness, Patriarchal Basi-

licas, churches, chapels or other societies are bound to submit, even if they are enjoying special exemption.

10. Only those possessing a thorough knowledge of Gregorian chant, confirmed by our Commission, can be appointed chaplain-singers of a choir.

11. In religious communities and Institutes the chant and music for the sacred functions must be regulated by qualified members of the Institute in question, if such there be; but always in conformity with the regulations laid down, and in agreement with the Apostolic *Visita* and the Roman Commission.

12. Women may not sing in the liturgical functions unless amongst the people or representing them; they are therefore forbidden to sing in tribunes or *cantorias*[1] either alone, or more particularly as forming part of a choir. But religious living in community, and their pupils with them, may sing during the sacred functions in their own churches or oratories, in conformity with the decrees of the Sacred Congregation of Bishops and Regulars. At the same time they are absolutely prohibited from singing *solos*, and we desire that the preference should be given, in singing Mass and Vespers, to Gregorian melodies, rendered as far as possible by the whole community.

Rules for the Superiors of Churches.

13. The Superiors of churches and chapels, as also the Prefects of music in the Chapters, must be well acquainted with the ecclesiastical legislation relative to sacred music, and acquaint the choirmasters, organists and choristers with them, imposing and enforcing their observance. It is they who, with the choir-master, are to be held directly responsible for any transgressions in the matter of music to be deplored in their churches.

14. They must not entrust the music except to masters approved by the competent ecclesiastical authority and inscribed in the register of the Apostolic *Visita;* nor must they permit or tolerate unauthorised compositions.

15. They are to see that the pieces selected are suitably rendered by a sufficient number of choristers capable of a performance worthy of art and liturgy; and this is why the singers ought to meet periodically for as many practices as may be deemed necessary. To ensure this, however, both choirmaster and choristers must be properly paid. In the annual budget of each church

[1] *Cantorias* are small tribunes erected for the choristers; they are fenced in with gratings which prevent the people seeing the singers.

a definite sum should be allocated to this purpose, and the expenses of showy feasts must be cut down so as to meet this need.

16. In the courses of parochial instruction, or on other suitable occasions, they must expound the Holy Father's lofty purpose in reforming sacred music, and invite the faithful to second their endeavours, chiefly by taking an active part in the sacred functions, singing the Common of the Mass (*Kyrie*, *Gloria*, etc.) as well as the psalms, the well-known liturgical hymns and the hymns in the vulgar tongue.

17. To this end Parish Priests, Rectors and Superiors, especially in the larger churches, should apply all their zeal; availing themselves of the help of some competent person to found their particular *Schola cantorum*. The Congregations, confraternities, Catholic Societies of Rome, popular schools, patronages, etc. must promote the instruction of their members in the sacred chant; finally the diocesan authority and each parish authority should do likewise, so as to have this enterprise adopted by the different associations and embodied in their statutes. At the same time the Congregations and educational Institutes of women should take this up as their proper work; so that the girls and boys taking part in the sacred functions may also sing the people's part and thus serve as an encouragement to the rest of the faithful.

18. In order to avoid abuses and excesses of any kind in the melodies and popular chants, all must unite in obeying instructions and placing themselves under the superintendance of the Roman Commission for Sacred Music, supported by the Italian Association of Saint Cecilia.

Special Regulations.

19. Every *Schola cantorum* or choir should have its own special musical library for the ordinary performances in church, and they must possess first of all a sufficient number of Gregorian books in the Vatican Edition. To ensure uniformity in the rendering of the chant in the different churches in Rome, these may be used with the addition of the Solesmes rhythmical signs.

Musical compositions destined for church functions, if they do not belong to the ancient classical polyphony, must have the approbation of our Roman Commission for Sacred Music; the Masses of the Cecilian Association of Italy and Germany so far published and approved, by us, may generally be looked upon as authorised.

Approbation will be refused to all compositions in a prohibited style, even when these have been cut down and modified. The *Motu proprio* says definitely that the " inner structure, rhythm,

and what is known as the *conventionalism* of this style is ill adapted to the requirements of true sacred music."

20. Note that it is not permissible to omit any one of the prescribed parts, common or proper, of the Mass, Office, or any other function. All the antiphons of the psalms and canticles, for instance, must be repeated all through when the rite requires it. When, as is sometimes allowed, one portion of the liturgical text can be replaced by the organ, this text is to be recited in the choir in a voice which can be plainly heard and understood, or by the choristers themselves *recto tono.* The use of what are known as contrapuntal melodies sung by heart is, moreover, abolished, and this both during the chanting of the psalms and the repetitions of antiphons, responses tracts, etc. When these pieces are not executed in Gregorian chant, they must be sung to some proper and suitable style of music.

21. The *solo* voice should never entirely dominate a sacred musical composition; it must only bear the character of a simple passage or melodic outline, strictly connected with the rest of the composition.

22. On the subject of Vespers we may remind you that, in conformity with the prescriptions of the Bishops' *Ceremoniale*, this office must be rendered in plainsong, according to the true and pure tradition of the church, with psalmodic and antiphonal chant. The proper character of this liturgical prayer is not, however, injured when the psalms, hymns and canticles are sung in Gregorian chant alternately, as the *Motu proprio* says, with what are known as *faux-bourdons* or with verses of the same kind suitable in character. We strongly recommend that the custom of singing Vespers in this way should be spread and encouraged so as to make the clergy and people take a more active part in them rather than the choir or the *Schola.* Although as a concession the whole of the psalms may be sung to figured music, provided that the composition retains its psalmodic character, we hereby give notice that this concession ought only to be taken advantage of very sparingly and occasionally, and then not for all the Vespers psalms — the same rule applies to Solemn Compline — so that the liturgical function may not be turned into a musical entertainment, at which clergy and people are content to be present without taking an active part. The Canons and the religious bound to the choir office should therefore devote the utmost care and diligence to singing the psalms well and rendering the liturgical melodies correctly, and this whether they are singing alone or alternately with choristers, and all customs to the contrary notwithstanding — maintaining the general principle of the *Motu proprio* by which

the liturgical office need lose nothing of its solemnity when it is unaccompanied by any other music than that of Gregorian chant.

23. Organists must take great care in the accompaniment not to drown the voices by constant overstrong registration and by abuse of the reed-stops particularly; this discretion is to be specially observed in accompanying Gregorian chant. Even for the interludes and voluntaries they are to make use of approved written compositions.

24. Failing special permission, to be applied for on each separate occasion from the Apostolic *Visita*, no instrument except the organ or harmonium is to be played in the church, and notice is hereby given that it is not our intention to grant such permission except in altogether exceptional and peculiar circumstances. Authorisation must also be sought afresh each time that musical choirs wish to take part in outdoor processions, and the musical items must be confined to religious pieces expressly composed for the purpose, or better still to accompanying a hymn sung either in Latin or in the vulgar tongue by the choristers or the faithful.

25. Special care must be taken in the choice of music for episcopal or cardinals' functions, in view of the importance of the solemnity (Decree of the Sacred Congregation for Ceremonial, March 30, 1911). This same decree recalls the rule by which Masses celebrated by a cardinal must be accompanied by Gregorian chant or by music witten for voices alone. During these pontifical Masses, however, it is not intended to exclude organ playing as an accompaniment to the Gregorian melodies or in the interludes, in conformity with the rubric.

26. On the Ferias and Sundays of Advent and Lent, except *Gaudete* and *Laetare* Sunday, no instrument whatever must be played, even simply as an accompaniment to the voices. Yet a discreet accompaniment is allowed if solely to sustain the voices, and this only when Gregorian chant is sung and in case of real necessity acknowlegded by us. The use of any instrument whatsoever, even merely as an accompaniment to the voices, remains absolutely forbidden in the offices of the last three days of Holy Week.

27. In sung Masses of Requiem the organ or harmonium is allowed, but only to accompany the voices. At Low Masses of Requiem no instrument whatever must be played.

28. During Low Masses solemnly celebrated, motets may be sung or the organ played, in accordance with the rubric. But this must be so contrived that the chants and organ playing are only

heard when the priest is not reciting prayers aloud, i. e. during the preparation and thanksgiving, from the Offertory to the Preface, from the *Sanctus* to the *Pater Noster* and from the *Agnus Dei* to the Postcommunion. Voices and organ must cease during the recitation of the Confiteor and the *Ecce Agnus Dei* if Holy Communion be given.

29. In Low Masses and offices which are not strictly liturgical, such as triduums and novenas, and during Exposition of the Blessed Sacrament, singing is allowed even in the vulgar tongue, provided that both literary text and music have been approved by competent ecclesiastical authority. When the Blessed Sacrament is being exposed only eucharistic invocations or motets may be sung : the *Tantum ergo* and *Genitori* before the Benediction of the Blessed Sacrament must be immediately followed by the *Oremus* and the Benediction, as in the actual course of these ceremonies it is not permissible to sing anything either in Latin or in the vulgar tongue.

30. We have to point out that it is an error to suppose, as some have done, that in non-liturgical or extra-liturgical offices one may perform musical compositions in free style which have already been condemned or pronounced unsuitable for the liturgical offices. It is only fitting on the contrary to insist upon a dignified and serious style for all music rendered in God's house, in the course of any sacred function whatsoever : for that of the solemn liturgy other and special rules are laid down.

31. Within the next six months, dating from this present ruling, all *cantorias* must be provided with curtains or gratings to conceal the singers from the faithful, while at the same time there must be no tiers of benches inside, as they render the erection of gratings useless.

32. Plans for the restoration and acquisition of new organs, as well on the technical as on the artistic side, must be submitted to the Roman Commission for Sacred Music, as also for the position and construction of *cantorias*. It need hardly be said that a good instrument is one of the principal factors for ensuring the perfect rendering of sacred music.

From our Residence, Feb. 2, 1912.

PETER, Cardinal Vicar.

The pastoral letter of the late Cardinal Dubois, Archbishop of Paris, on *Gregorian Chant and the Roman Pronunciation of Latin* is

on a par with the utterances of Rome itself in inspiration and importance. No apology is needed for including it in this collection of documents in spite of the fact that many of its most telling points are only applicable to France and French singers of Gregorian chant.

GREGORIAN CHANT
AND THE ROMAN PRONUNCIATION OF LATIN.

PASTORAL LETTER
FROM HIS EMINENCE CARD. DUBOIS, ARCHBISHOP OF PARIS, AND ORDINANCE

for the promulgation of the Liturgical Chant Books in the Vatican Edition.

Dearest Brethren,

The opportune moment seems to have come for introducing officially into the diocese of Paris the reform of Gregorian chant prepared and promulgated by Pius X. The pontifical act which rendered it obligatory upon the whole Church left a certain latitude to the bishops, partly to allow the time needed for printing the new books, partly on account of local circumstances of which they were to be the judges.

Our venerable predecessor, Cardinal Amette, had not lost sight of this reform; he was just preparing to enforce it when war broke out. He was obliged to postpone it to better days, but his unexpected death left him no time to put his plan into execution. It is for us to take it up. A year has already gone by since we were raised to the See of Paris, and we do not feel able to postpone any longer this reform so greatly desired by the Holy Father. Some short notes regarding Gregorian chant will shew the timeliness and true meaning of this measure in which a taste for musical beauty is matched with care for the dignity of worship and the pursuit of liturgical unity.

I.

External worship is one of the essential elements of religion. It is imposed upon man — individually and socially — as a duty towards God, his Creator and Benefactor and the Source of all power and authority. Holy Church has arranged the order of worship most minutely, anxious to make it a fitting act of homage

to God as well as the food and support of the faith and piety of her children.

The sacred chant has its place in worship, and it is a place of honour. It enhances the beauty of the ceremonies; it touches souls and uplifts them; it provides religious feeling with its most profound means of expression. It is the natural and holy outpouring of the inmost dispositions of the Christian who adores, praises and prays in common with his brethren.

We speak of the chant as Gregorian, but it goes back to a much earlier time than that of Pope Saint Gregory who gave it its name. Its origins take us far beyond the Christian era, back to the ritual ceremonies of the Old Testament. Some of its melodies seem like an echo of the songs of the Synagogue. The first Christians issuing from Judaism preserved the remembrance of it, and to some extent at least, the performance. The "psalms, hymns and spiritual canticles"[1] recommended by Saint Paul to the faithful of Ephesus, Colosse and Corinth were undoubtedly the same which they sang before their conversion. They had by heart, if not in writing, a collection of liturgical chants which they shared in common with their brethren of the Synagogue, and the spread of the Gospel continued to enrich this collection without at first changing it overmuch. In gatherings exclusively composed of the faithful the mind was naturally turned in a new direction; belief in Christ as God, the Saviour and Redeemer, the practice of the Sacred Mysteries, the feelings aroused by Christian worship among its adepts, all these renewed and stimulated religious inspiration.

What chant it was which was used in the church in those far-off days we learn from the fairly full and precise testimony of contemporary writers. Psalmody played the largest part in it for a long time. Familiar with the psalter and with certain lyrical passages of the Old and New Testaments, the faithful sang for themselves, sometimes answering a responsory or a psalm-verse chorally, sometimes rendering the whole psalm in two bodies of singers. These must have been chants of poignant simplicity that touched Saint Augustine so deeply as to wring tears from his eyes : *Et currebant lacrimae et bene mihi erat cum illis.* "And my tears flowed and I experienced a sweet joy therein."[2]

To the psalms and canticles hymns were gradually added, especially in the time of Saint Ambrose; then, from the fourth century onwards, ornate melodies shewing more subtlety and

[1] *Eph.* v, 19; *Col.* III, 16; *I Cor.* XIV, 26.
[2] *Conf.*, lib. IX, c. XIV.

refinement but still retaining their respect for religious feeling. The melodies even stand alone at times, expressing the varying moods of the soul without words, in the pure vocalisation of the *jubilus*. "He who sings with jubilation" says Saint Augustine, "does not utter words, but a song of joy without words. This is the voice of the heart breaking out into joy, and seeking as well as it can to express feelings whose meaning it may not even understand."[1]

Thus from the fourth to the seventh century the chant assimilated new elements, and sufficiently mixed ones to make Saint Gregory resolve upon reforming and reorganising it. This great Pope was indeed above all a reformer. The Roman collection of liturgical chants was constituted before his day, but with long custom abuses had begun to creep in. These he combatted successfully and with a fame which still casts its aureole round his work and name. His Gregorian achievement was at once practical and administrative. It is thus summed up by his biographer, John the Deacon: "In the house of the Lord he was like another wise Solomon, and because of the compunction and sweetness of music this most zealous of singers very usefully compiled the antiphonal *cento;* he also set up the *Schola cantorum* which still sings in the Roman church according to the same principles."[2] Having been a Benedictine monk and abbot before he was Pope, Gregory knew how to sing. Pope Saint Leo IV recalls and praises him, boasting of the sweetness of his chanting and the "manner ordered by him of chanting and reading in the church." And he adds "all the churches have received with eagerness and courageous love the oral tradition of Gregory." The opposition which he met with here and there did but serve to emphasise the importance and extent of his reforming action. This he exercised especially by means of the *Schola cantorum* which he founded, endowed and maintained, and from which he formed a professional institute of liturgical chant at the same time as a song-school for other dioceses.

For several centuries the impetus of the Gregorian movement continued to make itself felt along the same lines. Rome had become for the chant what she had always been for dogma, morals and discipline, the mistress of all the churches. Thus we see Saint Remigius, the brother of Pepin the Short and Archbishop of Rouen, setting up in his episcopal city a school of singers whose masters had been previously trained under Paul I at Saint Gre-

[1] *Enarr. in Psalmos* XCIX.

[2] *Vita Sancti Gregorii* by John the Deacon, Book II, ch. VI. (*P. L.*, vol. LXXV, col. 90.)

gory's *Schola cantorum.* Charlemagne maintained the custom of Roman chant throughout his empire, often with a very firm hand. The reason which he sometimes gave for this firmness was at least comprehensible to all. On one occasion in the course of the Easter festival, which he was accustomed to keep at Rome, a lively squabble arose between the Roman choristers and those of the imperial chapel. The dispute grew bitter and reached the ears of the Emperor, who forthwith asked his singers "Which is the best and purest water, that which flows direct from the fountain's living spring, or that of canals which has far to travel?" They all replied that the spring water was the purest and that of canals so much the more turgid and laden with impurities the further it had to come. "Go back then," said the Emperor, "to the fountain of Saint Gregory, since you have manifestly corrupted the ecclesiastical chants." *Revertimini vos ad fontem Sancti Gregorii quia manifeste corrupistis cantilenam ecclesiasticam.*[1]

The Western Church henceforth employed one liturgical chant everywhere. As the liturgy developed, it became enriched, and in spite of some inevitable ups and downs, it was preserved almost intact through long centuries "until certain new ideas arose which were destined to turn this splendid edifice into a mass of shapeless ruins in the second half of the sixteenth century."

Little by little the traditional sense of rhythm was lost, and with it, alas, the taste for Gregorian melodies which had come to seem tame and lacking in expression when compared with other music. There was even a moment during the pontificate of Gregory XIII when the chant ran great risk of being corrected out of existence, according to the debased musical standard of that day. It did indeed survive, but to be misunderstood for the most part, disfigured by ill-chosen re-touching, mutilated, over-elaborated and finally encumbered by new pieces in which eclecticism and fancy were given free rein. The achievement of art and unity so perfectly carried out by Saint Gregory continued to be thus disfigured right up to the second half of the nineteenth century, when, thanks to the Benedictine monks, the renaissance of liturgical chant began. Pius X completed their work and consecrated it by his supreme authority.

At the outset of his pontificate, November 22, 1903, he published on the feast of Saint Cecilia a *Motu proprio*, followed by practical instructions on "Sacred Music." The principles there enunciated and the directions given, constitute the code which must henceforth govern the rendering of the chant and the employment of musical instruments in churches. Some months later, April 25, 1904, a new

[1] *Vita Caroli Magni per monachum Engolismensem.*

Motu proprio appeared to complete the first. The Pope ordered the publication by a special Commission of the Gregorian melodies "reestablished in their integrity and purity, in conformity with the oldest manuscripts." This work, entrusted to the Benedictines of Solesmes, was rapidly brought to a satisfactory conclusion, thanks to their previous studies and real competence. The Gradual appeared in 1908, the Antiphonary in 1912, and these two works officially replaced all former editions. Their use became obligatory upon the whole Latin Church. The Code of Canon Law, referring to the documents published by Pius X, definitely confirmed the reform.[1]

The restoration of Gregorian chant was the work of a Pope who resembled Saint Gregory in more than one respect. Like his illustrious predecessor, Pius X was familiar with the tradition and practice of the Church's song and worthy of the title of *cantorum studiosissimus :* both indeed deserved the eulogium found in Ecclesiasticus : *viros gloriosos et parentes nostros... in peritia requirentes modos musicos.*

The Vatican Edition of the liturgical chant books not only gives the restored version of the melodies. It opens with a masterly preface in which the nature and characteristics of true religious chant are clearly set forth.

To achieve its purpose, which is to enhance the solemnity of the offices and help to sanctify souls, this chant must be really *sacred*, differing from profane tunes in inspiration, general character and method of execution. It must be *grave* like all that concerns divine worship, inducing recollection, closing the eyes, so to speak, to outward things and opening the heart to supernatural influences : it must be *expressive*, giving the soul a voice in which to utter its praise and prayer and adoration, and echoing that interior world which is in each one of us, and in which religious feeling vibrates so keenly at times : it must be *Catholic*, that is accessible to all men of all races in all countries in every age : finally it must be *simple*, with a simplicity which does not by any means exclude art, since a clear pure melody often expresses more beauty than the most learned and intricate musical combinations.

These characteristics are precisely those of Gregorian chant. In hearing it we feel a pleasure which is at once artistic and religious, as if some special virtue were flowing from it; so perfectly does it voice the spirit of liturgical prayer. On one condition only, however : it must be well sung. We shall now, dearest Brethren, give you some practical hints on this subject.

[1] Can. 1264, § 1. — *Musicae in quibus sive organo aliisve instrumentis sive cantu, lascivum aut impurum aliquid misceatur, ab ecclesiis omnino arceantur.* et leges liturgicae circa musicam sacram serventur.

II.

To sing in church is to perform a religious function which must be worthily fulfilled. " God is the king of all the earth, " says the Psalmist, " Sing ye wisely ". *Rex omnis terrae Deus; psallite sapienter* (Ps. XLVI, 8). Wisely, that is in a manner worthy of this supreme king; worthy too, we may add, of those ineffable condescensions of which our Lord's Incarnation are the never failing source.

It is not enough to wish to sing well; a voice and a beautiful voice is also necessary. And this even is not enough. The voice is a natural instrument susceptible of improvement. It needs to be cultivated and made flexible; in a word it requires training by methodic exercises. An unprofitable work, some will say, but not when it is a question of divine service and the offering which Holy Scripture calla *Hostiam vociferationis;* the offering of voices who sing to the praise of God. The sacred chant is, moreover, an art in which, however fine the voice, proficiency is not gained in a moment. Progressive initiation is necessary. The congregation can indeed be dispensed from this. They have neither the time nor the means to gain it, and the part which they are called upon to take in the liturgical chants is a simple one. But this initiation is essential for the clergy and all who have the honour to sing at the lectern. To the clergy then, we address ourselves in the first place.

In his *Motu proprio* on Sacred Music, Pius X sets forth the duty of the priest by laying down certain regulations relative to seminary students and parish priests. The following are the most weighty of these regulations. They show the important place occupied by this reform in the mind of the Sovereign Pontiff.

" In ecclesiastical seminaries and institutions, according to the law of the Council of Trent, traditional Gregorian chant is to be cultivated by all with love and diligence... and superiors should therefore give full encouragement in this matter to the youth entrusted to their care. In the same way, if it is at all possible, the formation of a *Schola cantorum* for the execution of religious polyphony and good liturgical music should be fostered among the students. In the ordinary courses on Liturgy, Morals and Canon Law given to the students in theology, the points which bear particularly upon the principles and laws of sacred music should not be neglected, and there ought to be an endeavour made to add to the teaching some special instruction on the aesthetics of religious art, so that the students, on leaving the seminary, shall possess the groundwork necessary for full ecclesiastical

culture. Care must be taken to restore, at least in connection with the more important churches, the ancient *Scholae cantorum*, which have already been introduced again with excellent results in a number of places. Indeed it would not be difficult for zealous priests to set up such schools even in small parishes and in the country; they will find therein an easy means of gathering together both children and grown up people to their profit and the edification of all the parish."

The clergy therefore, if they would obey the prescriptions of Pius X, must constitute themselves the enlightened missionaries of plainsong among the laity, the children, and especially the choristers. These, once trained, will gradually propagate the practice of the chant among the rest of the faithful.

In this diocese the reform is already widespread, thanks to Charles Bordes, to the *Schola cantorum*, and to some other flourishing choir-schools. Children and young people vie with one another in good will and artistic taste. We congratulate them warmly, as well as their benefactors and devoted teachers, both ecclesiastical and lay. It is on them that we are counting for the success of the Gregorian reform in this diocese.

There are several possible methods of rendering the chant well. Their starting-point is characterised by common principles and they differ in nothing essential. It is a question of the finer shades and therefore only a matter of discovering the best method of putting the principles into practice when interpreting the sacred melodies.

We are free to cherish our own predilections and in this case they are amply justified. They are all for the Solesmes method. For more than fifty years the monks of this famous abbey have made Gregorian chant the constant object of their study. This method is the outcome of their combined researches, and experts tell is that it is the most reasonable and the most productive of good results. It is also the easiest, thanks to the rhythmic signs placed in the Solesmes editions to guide the singers and enable groups of choristers from different localities to unite in rendering the melodies in harmonious unity. We would willingly see these editions exclusively adopted in our parishes and communities [1].

We shall now proceed to considerations of a technical character. The formulas sung in our churches are anything but idle words; Holy Church has adopted them from the Scriptures or from the most venerable writings of sacred literature. They were inspired

[1] On the lawfulness, diffusion and utility of the Solesmes editions of Gregorian chant see the booklet, *Les éditions rythmiques de Solesmes à propos d'une "association cécilienne française."* (Desclée et Cie, Tournai, Belgium).

by glowing faith; they come down to us laden with the devotion of generations; they are the authentic prayer of the Church. Of them it can justly be said that but one rule governs faith and prayer, *lex orandi, lex credendi.* And the neums themselves, the *jubili*, in their melodious sequence of wordless notes, express true religious feeling, and as Saint Augustine said "the joy of the soul which comprehends that words cannot utter what the heart sings."[1]

Practically, then, how must we sing in church? First of all, with modesty: *reverenter.* This in the recommendation of the Council of Trent. The church is not a theatre but a temple. The presence of God must be reverenced therein and the voices heard there must be free from vanity and affectation. *Vocis sonum vibret modestia*, said Saint Ambrose: "Let your voices resound modestly."[2] Furthermore we must sing with devotion of mind and heart as well as with our voices. It is the soul alone, imbued with religious feeling, which gives the sacred melodies their emotional power, their beneficent effect. The soul it is which makes the chant a sacrifice of praise to God and an appeal to prayer for those who hear it. Saint Augustine has expressed this perfectly: *Psallam spiritu, psallam et mente... non quaerentes sonum vocis, sed lumen cordis:* "I will sing with my mind, I will sing also with all my soul... not seeking the sound which flatters the ear but the light which enlightens the heart."[3] And again regarding the psalms *Si orat psalmus, orate; si gemit, gemite; si gratulatur, gaudete; si sperat, sperate; si timet, timete;* "If the psalm prays, pray with it; if it weeps, weep; if it sings of joy, rejoice; if it speaks of hope, hope; if it expresses fear, fear."[4] How is this possible, many will ask, since we do not know Latin? How is it possible to share in feelings uttered in an unknown tongue? It is true that many do not understand the official language of the Church. Let those who can, at any rate, study and digest the sense of the words thoroughly. Their piety will profit thereby, and their singing gain greatly in beauty and expressiveness. As for the rest of the faithful, with a little good will they may arrive at the same results. The liturgical texts have been faithfully translated. Follow these translations dear Brethren, and consult them. Read the French texts of the offices beforehand; you will soon become imbued with the general meaning of the words which you have to sing. And failing this small amount of

[1] S. Aug. *Comm. in Psalm.* XXXII.
[2] *De off.* I, XVIII.
[3] *In Psalmis*, XLVI.
[4] *In Psalm.* XXX.

preparation, easy though it be, is not the thought of the presence of God, the conviction that in singing in church you are fulfilling a holy function, sufficient to attract your souls and keep them recollected in the sight of God who is adored, praised and petitioned in the words of the liturgy?

III.

The perfection of Gregorian chant is closely bound up with a correct pronunciation of the words. Doubtless the melody is of itself independent of the text, yet they form but one thing in execution. We may go further; the pronunciation of Latin words has exerted an active and often decisive influence on the formation of certain Gregorian phrases.

Gregorian scholars are unanimous in declaring that our French pronunciation of Latin is incompatible with the complete restoration of the melodies as ordered by the Holy Father. And what do we see moreover? Everywhere in France where the reform of liturgical chant has been introduced, the reform in pronunciation follows it sooner or later. It is brought about naturally by the love of musical art and the desire of giving their full value to the different elements of the melody. This is no place for entering into a multiplicity of details. To give two examples only : firstly, melodic rhythm cannot be perfectly rendered if the tonic accent is not felt as it should be; secondly, the numerous vocalisations in the Gregorian collection lose their aesthetic beauty if sung on nasal syllables or with the letter *u* pronounced as in French.

The reform of Latin pronunciation is not therefore, as some people think, either the effect of fancy or caprice, a too easy lapse from tradition, or, as others have quite wrongly supposed, a want of patriotism; it is a perfectly reasonable measure, occupying an important place in the whole of plainsong reform. Without it the reform would be incomplete. Realising this, do not let us do the thing by halves; even if it offends our pride or our old habits, let us sacrifice these in the interests of beauty in worship and religious chant. Is it really a sacrifice, moreover? Let us survey the question from a wider standpoint. We French people do not mind owning that we pronounce Latin badly, so badly indeed that we are scarcely understood by foreigners conversant with the language. Many facts prove this. In Rome, especially, where Latin is in current use, we have constantly experienced it. We are the heirs of a linguistic evolution and the further this moves away from its starting point the more impossible does it become for the language to retain its original purity of accent. This evolution took place in all the nations which arose out of the break

up of the Roman Empire through the barbarian invasions. "In conflict with their rude tongues Latin was fated to lose the purity of its accent and divide into a thousand different currents, yielding to the phonetic customs of the nations."[1] Nowhere was Latin more disfigured than with us, especially from the Renaissance onwards. The pronunciation of French has exercised a disastrous influence upon the language from which it is derived. The loss of the properly-placed tonic accent, the multiplication of nasal syllables, the modification of certain vowels and dipthongs; all this has greatly altered the physiognomy of the Latin language in France. This fact drew the attention of the University some years ago, and a movement of reform was set on foot. Certain members — either Lycée or Faculty professors — became the partisans of a scheme of reform which was laid before the Higher Council of Public Instruction and well received by the ministry of the day. In Catholic educational circles the same effort was made on behalf of the schools not under state control. The most ardent champion of the cause was Abbé Ragon, a distinguished philologist and professor at the Catholic Institute of Paris. He pursued with his usual tenacity and ability the learned and practical aim of "modifying the incorrect and peculiar way in which French people alone in the whole world, pronounce Latin." We say "learned" in the name of linguistic truth; but he had also a practical aim in view. "Is it not fitting and at the same time useful," he said, "that the official language of the Catholic Church should be pronounced almost in the same way by all her children; that a French priest should be able to converse with a foreign priest, that a French student should be able to follow the lectures of an Italian theologian, that a bishop should be able to sing Mass in any country without being put out or putting out those who hear him?"[2] At the Congresses of the Alliance of Houses of Christian Education in 1902 and 1907, the question was raised and received a favorable answer. The Congress of 1911 framed the following resolution which was unanimously carried: "That in all the allied houses the reform of Latin pronunciation should be adopted with the consent and under the direction of the bishops, according to a right standard, beginning with accentuation."[3]

We ourselves assisted as a sympathetic onlooker at the spectacle of this reforming movement which served the Gregorian cause more or less directly. Long ago it seemed opportune for us to

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[1] J. DELPORTE, *La Prononciation romaine du latin*, p. 4.

[2] *L'Enseignement chrétien*, 1907, p. 201.

[3] Alliance des maisons d'éducation chrétienne. — *Vingt-six Congrès pédagogiques* (rapport de M. l'abbé Mouchard), p. 989.

promote it ourselves and take our part in a work always peculiarly dear to us. In 1880, in our native diocese, we saw the Benedictines of Solesmes, the expert restorers of Gregorian chant, giving up the French pronunciation of Latin in favour of the Roman one. It seemed to us that in their new garb the liturgical texts, when piously and skilfully modulated, gained both in vitality and power of expression. Later on, when Pius X's *Motu proprio* was promulgated, we ourselves took the initiative of reform in our own diocese of Verdun. At the same time similar measures were adopted in several French dioceses. At Bourges, without any personal intervention on our part, the reform was introduced into the seminaries as well as into a certain number of parishes, after having been spontaneously adopted by the chapter of our primatial see. And it was in the course of our episcopal ministry in Berry that the Sovereign Pontiff honoured us with a letter on this subject which was a pressing invitation to persevere in the path upon we knew we must enter. We cannot do better than reproduce it here.

To our Venerable Brother Louis-Ernest Dubois

Archbishop of Bourges.

VENERABLE BROTHER,

Your letter of June 21 last, as well as those which We have received from a large number of pious and distinguished French Catholics, has shewn Us to Our great satisfaction that since the promulgation of Our *Motu proprio* of November 22, 1903, on Sacred Music, great zeal has been displayed in the different dioceses of France to make the pronunciation of the Latin language approximate more closely to that used in Rome, and that, in consequence, it is sought to perfect, according to the best rules of art, the execution of the Gregorian melodies, brought back by Us to their ancient traditional form. You yourself, when occupying the episcopal see of Verdun, entered upon this reform and made some useful and important regulations to ensure its success. We learn at the same time with real pleasure that this reform has already spread to a number of places and been successfully introduced into many cathedral churches, seminaries and colleges, and even into simple country churches. The question of the pronunciation of Latin is closely bound up with that of the restoration of the Gregorian chant, the constant subject of Our thoughts and recommendations from the very begin of Our pontificate. The accent and pronunciation of Latin had great influence on the melodic and rhythmic formation of the Gregorian phrase, and consequently it is important that these melodies should be

rendered in the same manner in which they were artistically conceived at their first beginning. Finally the spread of the Roman pronunciation will have the further advantage, as you have already so pertinently said, of consolidating more and more the work of liturgical union in France, a unity to be accomplished by the happy return to Roman liturgy and Gregorian chant. This is why We desire that the movement of return to the Roman pronunciation of Latin should continue with the same zeal and consoling success which has marked its progress hitherto; and for the reasons given above We hope that under your direction and that of the other members of the episcopate, this reform may be propagated in all the dioceses of France. As a pledge of heavenly favours to you, Venerable Brother, to your diocesans, and to all those who have addressed petitions to Us in the same tenor as your own, We grant the Apostolic Benediction.

From the Vatican, July 10, 1912.

PIUS PP. X.

Our line of conduct is clearly mapped out. The Pope imposes no obligation, but his wishes are perfectly evident. Could we possibly hesitate to pursue a reform so greatly desired, so completely in conformity with the wishes of the Sovereign Pontiff?

The wish of Pius X is today that of Benedict XV; it is well to remember this. On several different occasions he has shewn his desire to witness the reform so happily inaugurated spreading throughout France. He expressed this wish personally to Cardinal Maurin and to ourselves on the day when, with a kindness which still touches us when we think of it, he deigned to give the pallium to the Archbishops of Lyons and Rouen on the day of their entry into the Sacred College. More recently, when a new office book was being issued for the diocese of Rouen, he consented to honour us with a whole autograph letter in which he lent the weight of his authority to the regulations made by us in this diocese. Finally, last year again, on June 10, 1920, His Eminence Cardinal Gasparri, speaking in the Holy Father's name, addressed a very complimentary letter to Abbé Delporte of Roubaix when the new edition of his little book on the Roman pronunciation of Latin appeared. It was a characteristic letter, in which, besides conveying the encouragement and good wishes of Benedict XV, he expressed the most optimistic view of the happy results, both religious and social, which are justly to be looked for from this reform. To dutiful and respectful sons the wish of a father is an order. Therefore, dearest Brethren, we shall reform our pronunciation of Latin.

But first let us dismiss from our minds the rather naive formula of simplification which makes this reform consist exclusively in the pronunciation of *u* as *oo*. Many people have adopted this idea, but it is really too simple. To stop at this would be to embellish our pronunciation — otherwise in no way modified — with a certain number of fine but incongruous sounds quite out of keeping with the remainder which would then only appear more faulty still. Is not this one reason why there form sometimes meets with opposition and criticism? Better understood it would command universal support.

One point first of all, and most important of all; it concerns accentuation. Accustomed to pronounce Latin words as if they were French, we tend to bear on the final syllables. Nothing is more opposed to the genius of the Latin language than this. In all Latin words complete in meaning, at least one syllable is distinguished from the rest by what grammarians call an *ictus* or impulsion of the voice. This syllable is more forcibly stressed, sharper and stronger, but not necessarily longer than its fellows. It stands out in relief from the main body of the word, and it is not, as in French the termination. The accent — tonic accent as it is called — is the soul and marrow of the words; it gives them flexibility, variety, vitality. "When wrongly accented, Latin not only loses much of its harmony, firmness and lucidity, but it becomes incomprehensible to those who accent it correctly... Furthermore it is peculiarly offensive to hear these laws of accentuation violated in singing, whereas a knowledge of the Latin accent adds greatly to the good rendering of the psalmody and liturgical chant."[1] We must thus pay special attention to good accentuation. This advice is addressed particularly to the pupils in our seminaries and secondary schools. Why should they not do for Latin what they do for foreign languages, such as German and Italian? There exists an inexplicable supineness in this matter, as if it were permissible to disfigure the Latin tongue without scruple, on the plea of its being a dead language. And yet even this is not quite true. Latin has never ceased to be what it still is today, a living language. It is the language of the Roman Church, of her Councils, her Congregations, her theologians, her canonists. It is the language of ecclesiastical administration and of Catholic liturgy in the West. And it is also the tongue of cultivated minds throughout the world, the true international tongue through whose general use many affronts to the patriotic vanity of the different countries could be avoided and much accomplished for the pacifi-

[1] E. RAGON, *L'enseignement chrétien*, 1905, p. 103.

cation of the nations. It is possessed of a matchless literature, the accretion of many centuries, illustrated by masterpieces both sacred and profane, a treasury this which, thanks to the Church, has not ceased to increase. Latin has been spoken at Rome for two thousand years without intermission down to our own day. Henceforth to those who ask, how ought Latin to be pronounced, we should reply unhesitatingly with Pius X and Benedict XV : as it is pronounced in Rome.

This brings us to the second point in the reform. We have no intention of restoring the classical pronunciation. Such a measure would please the University party among the reformers, but it could not be done without difficulty. Would it even be possible? What the classical pronunciation was is not clear : scholars are not unanimous, and there is much uncertainty on the subject. Where should we begin, and where end? Could its elements even be fixed with any degree of certainty? At the Renaissance some scholars, such as Justus Lipsius made the attempt, but they did not succeed in settling the linguistic problems raised. We can well understand in other connections the intellectual satisfaction of trying to imitate as closely as possible the speech of Caesar and Cicero. But such is not our intention : we are not archeologists. Our aim is wholly practical; to ensure good rendering of Gregorian chant. And to obtain this no better means exists, in our opinion, than to adopt the Roman pronunciation of Latin. Let us accordingly pronounce Latin as it is pronounced in Rome today. Why? Because the Pope wishes us to do so? Yes, certainly, and that ought to be enough for Catholics. But the Pope's desire is based on real scholarship. He is aiming at the perfection of the Gregorian melodies and relying upon the best-established conclusions in the history of languages. One consideration alone is enough to prove this. Latin has evolved like every other living language, by known phonetic laws. But in Rome its pronunciation has not been corrupted in the process, only normally modified. This has not been the case in other countries; hence the notable divergences which now constitute the peculiarities of the different national pronunciations. "Obviously a language undergoes transformations in the land of its origin which are more in keeping with its natural genius than can possible be the case in those countries where it has never been anything but an importation. Rome has always been for Latin what the *Ile de France* is for French and Castille for Spanish. It may be remarked, moreover, that the barbarians who settled in almost every part of the Roman Empire, only passed through Rome. This deep-seated cause of the alteration of language never existed to any great extent in Latium. The present pronunciation of Latin can therefore be justly con-

sidered as the result of the most normal course of evolution possible." [1]

We shall adopt it in our diocese of Paris. This has already been done in some of our parishes and in many of our communities. The Metropolitan Chapter, solicited by Cardinal Amette, accepted it in principle, January 3, 1913, at one of its capitular meetings.

We have now to appeal to the goodwill of all, ecclesiastical and lay. In the course of recent pastoral retreats our priests have shewn an eagerness in the matter of which we are fully sensible and for which we are anxious to thank them. We have no doubt whatever that the rest of the clergy and all the faithful will hasten to follow their good example of deference and docility. So shall we all contribute, in our small way, to the realisation of the Sovereign Pontiff's wish concerning the uniformity of Latin pronunciation, in order that at no distant date the beautiful formula of religious unity may once more be applied to the whole Roman Church : *unus cultus, unus cantus, una lingua :* one worship, one chant, one language.

We should like to add one more point in conclusion. The splendour of worship is the thing we have particularly at heart. Nothing seems to us too beautiful for God's service. We love to see all the arts uniting in and through our churches to produce one sublime chorus of adoration to Him Who is their very soul and Who offers Himself there for us. In this glorious whole the liturgical melodies bear the most eloquent part, provided only that they are clearly understood, really appreciated, and perfectly rendered.

It is to this perfection of religious praise that we bid you, dearest Brethren, happy in the thought that our invitation, which is that of the sovereign Pontiff himself, will find a faithful echo in your own souls.

To this end, etc.

Given at Paris, at our residence, under our sign and seal and under the counter seal of the chancellor of our archiepiscopal palace, Oct. 9, 1921, the Feast of Saint Denys, first archbishop of Paris.

† Louis, Cardinal Dubois,
Archbishop of Paris.

By mandate of His Eminence,
E. Wiesnegg, *Hon. Canon and Chancellor.*

[1] Dom Jeannin, *La prononciation romaine du latin*, p. 15 and 16.

This remarkable document procured for its eminent author the following letter, from His Holiness Pius XI; its scope and meaning are quite unmistakeable.

To Our dear Son
Cardinal Louis Dubois, of the Title of Sancta Maria in Aquiro, Archbishop of Paris.

PIUS XI, POPE.

DEAR SON,

Health and Apostolic Benediction.

It was very pleasing to Us to receive the filial homage which you rendered Us in your pastoral letter promulgating the liturgical chant books of the Vatican Edition in your archdiocese of Paris.

Very willingly would We take this opportunity of declaring at the beginning of Our pontificate, how much We too, uniting our voices with those of Our venerable predecessors, especially Popes Pius X and Benedict XV of holy memory, have at heart the promotion and ensurance of perfection and splendour in liturgical worship, and very specially in what concerns the sacred chant.

This is why We perused your pastoral letter with such a lively interest. You instruct your flock by means of a rapid synthesis, and after showing them the history of the ancient origins and restoration of the chant, you give them the proper directions for ensuring its religious and artistic character in actual performance. Your pastoral letter is a fresh proof of the noble efforts that you have not ceased to lavish for many years upon seconding the desires of Our venerable predecessors on the subject of Latin pronunciation. We are therefore pleased to congratulate you in Our turn, dear Son, and in testimony of Our fatherly affection and as a pledge of heavenly favours, We grant with all Our heart to yourself, as well as to the clergy, religious communities and faithful of your archdiocese the Apostolic Benediction.

Given at Saint Peter's at Rome on the feast of S. Gregory, Pope, March 12, 1922.

PIUS PP. XI.

In 1924 and 1928 the Holy Father again addressed important letters to Cardinal Dubois on the subject of the Solesmes chant. Both documents are here subjoined, together with the Apostolic Constitution of 1928 with which this appendix may fittingly conclude, seeing that it brings the papal utterances on liturgy and plainsong quite up to date.

Autograph Letter of His Holiness Pope Pius XI to His Eminence Cardinal Dubois on the Occasion of the Founding of the Gregorian Institute in Paris, in 1924.

To Our dear Son, Louis Ernest Dubois of the Title of Sancta Maria in Aquiro, Cardinal Dubois, Archbishop of Paris.

PIUS XI, POPE.

DEAR SON,

Health and Apostolic Benediction.

It is with profound satisfaction that We have received the announcement of the founding of a new institute for the deeper study of Gregorian music in the splendid city which is the seat of your episcopal dignity. The majesty of the sacred edifices demands that everything therein shall be truly worthy of the venerable rites of our mysteries, and just as all other expressions of the beautiful in art, devised by the genius of famous men, unite together to adorn the holy place, so in the sacred liturgy should a chant be employed — to quote the words of Pius X of holy memory in his *Motu proprio* — which is capable of raising the mind to God and better fitted than any other to foster the piety of the nations. Such undoubtedly, in the opinion of the best-qualified authorities, is that chant which takes its name from Our predecessor Saint Gregory the Great, and which has recently been restored to its pristine beauty with so much care through the efforts of the Solesmes fathers. We take this opportunity of congratulating you too, dear Son, upon the fervent zeal which you have displayed in promoting sacred music despite your many other preoccupations in the several dioceses over which you have been called to rule; and We commend you no less warmly for having secured the services of these same Solesmes fathers to teach in the Paris institute; since, on account of their perfect mastery of the subject, they interpret Gregorian music with a finished perfection which leaves nothing to be desired. The future is assured. We are confident that numbers of students — ecclesiastics particularly — will now frequent your institute from all parts of France, and the extended propagation of Gregorian chant which is, as it were, the language of the liturgy, through the increased facilities for its study, will be productive of the happiest results for true religion. The grandeur of the sacred ceremonies increases in proportion to the numbers who join in them by singing. In conclusion We desire to give this work, so fruitful of good in all directions, Our heartiest commendation, and as a pledge of heavenly favours and

in testimony of Our special goodwill, We grant to you with great affection, dear Son, as well as to all your masters and students, the Apostolic Benediction.

Given at Rome, at Saint Peter's April 10, 1924, the third year of Our Pontificate.

PIUS PP. XI.

Letter from his holiness Pius XI to cardinal Dubois.

To Our dear son,
Louis Dubois, Cardinal Priest of the Holy Roman Church,
of the Title of Sancta Maria in Aquiro,
Archbishop of Paris.

POPE PIUS XI.

To Our dear son, Health and Apostolic Benediction.

It is twentyfive years ago this year since our predecessor Pius X of happy memory wisely laid down by edict in his *Motu Proprio* the rules of sacred music; and so, as you have informed Us, you have just celebrated the anniversary of this event in your famous archipiscopal city; at the same time taking the opportunity of promulgating a pastoral letter to the clergy and faithful of your diocese, in which you exhort them scrupulously to observe the ruling of the Sovereign Pontiff in this important matter.

This news was very welcome to Us, more especially as We Ourselves have several times already had occasion to congratulate you upon the zeal which has led you to make a special point of promoting the perfect excution of the sacred melodies, in each and every diocese over which you have governed. Is there indeed anything which exhales the fragrance of Christian piety and fosters the Christian spirit like Gregorian chant? Since, thanks to the study of the old manuscripts, it has been restored to its ancient and first beauty, is it not wonderful to see how, when rendered according to right rule, it adapts itself to the ceremonies and prayers of the Church and brings out their meaning? It is therefore with good reason that you yourself have watched so carefully that this chant shall be used, especially for liturgical functions, and We feel bound to give you the highest praise for so doing.

We also esteem very greatly your plan of urging all who come under your jurisdiction to pronounce Latin *more romano.* Not content like Our predecessors of happy memory, Pius X and Benedict XV, simply to approve this pronunciation of Latin, We Ourselves express the keenest desire that all the bishops of every

nation shall endeavour to adopt it when carrying out the liturgical ceremonies.

Lastly, as a pledge of heavenly favours and in testimony of Our goodwill, We grant in all charity in our Lord, to you Our dear Son, as also to the clergy and faithful of your diocese, the Apostolic Benediction.

Given at Saint Peter's in Rome, Nov. 30, 1928, the seventh year of Our pontificate.

PIUS XI, POPE.

APOSTOLIC CONSTITUTION.

Divini Cultus Sanctitatem.

ON THE LITURGY AND ON PROMOTING GREGORIAN CHANT AND SACRED MUSIC.

Pius Episcopus

Servus Servorum Dei

Ad perpetuam rei memoriam.

Since the Church has received from Christ her Founder the office of guarding the sanctity of divine worship, she is certainly bound — without prejudice to the substance of the Holy Sacrifice and the Sacraments — to direct what concerns rites and ceremonies, formulas, prayers and singing, in order the better to regulate the august and perfect service of the Liturgy properly so-called, since this is preeminently the sacred action. For Liturgy is indeed a sacred thing, since by it we are uplifted and joined to God, as well as bearing testimony to our faith and acquitting ourselves of that solemn homage which we owe Him for benefits received and for the help of which we stand so constantly in need. Hence there is of necessity a close relationship between dogma and sacred liturgy, as likewise between Christian worship and the sanctification of souls. On this account Celestine I decreed that a canon of faith is expressed in the venerable formulas of the liturgy; for he says: "The rule of our faith is denoted by the rule of our worship". For when the heads over holy assemblies carry out the office entrusted to them, they plead the cause of the human race before God's clemency and they beseech and pray, the whole Church groaning in supplication with them.

These public prayers, called at first the *opus Dei* or "work of God" and later the "divine office", a debt as it were to be daily paid to God, were formerly made both day and night in the presence of great bodies of the faithful. And it is wonderful how, from the earliest times, those naive chants which adorn the sacred prayers and the liturgical action contributed to the fostering of popular piety. For especially in the ancient basilicas, where bishops, clergy and people joined alternately in singing the divine praises, liturgical chants were of no small avail, as history attests, in winning many barbarians to Christian worship and civilisation. It was in the churches that the opponents of Catholicism learned to enter into the dogma of the communion of saints; wherefore the Arian Emperor Valens actually fainted away, overcome by a strange stupor before the majesty of the divine mystery celebrated by Saint Basil, and at Milan Saint Ambrose was charged by heretics with bewitching the multitude by his liturgical chants, the very same which attracted Saint Augustine and decided him to embrace the faith of Christ. Henceforth into the churches where the citizens formed as it were one great choir, there poured artisans, painters, sculptors and students of letters, all imbued through the liturgy with that knowledge of theology to which so many remarkable monuments of the Middle Ages even to this day bear splendid testimony.

From this it may be understood why the Roman Pontiffs have shown so much solicitude in safeguarding and preserving the liturgy. Just as they have been most careful to express dogma in exact terms, so have they studied to formulate the laws of sacred liturgy and keep them from all adulteration. Likewise it is clear why the Fathers commented in speech and writing upon the sacred liturgy or *lex supplicandi*, and why the Council of Trent decreed that it should be expounded and explained to the people.

And now in our own times Pius X, twentyfive years ago, in promulgating the prescriptions of his *Motu proprio* concerning Gregorian chant and sacred music, intended first of all to stimulate and foster a Christian spirit among the faithful by wisely removing those things which were unworthy of the sanctity and majesty of the house of God. The faithful foregather at sacred shrines that they may draw piety thence, from its chief source, through actually participating in the venerable mysteries and solemn public prayers of the Church. It is thus of great importance that whatever is done to enhance and adorn the liturgy should be controlled by the laws and precepts of the Church, so that the arts may serve divine worship as most noble ministers; nor will this be to the detriment but rather to the greater dignity and splendour of these arts themselves when they are employed in holy places. And this has been

effected especially in sacred music; for wherever these regulations have been diligently carried out, there the ancient beauty of an exquisite art has begun to revive and a religious spirit to flourish and prosper; and there also the faithful, imbued more deeply with liturgical sense, have gained the habit of participating more zealously in the Eucharistic rite, in singing the psalms and in the public prayers. This We Ourselves experienced with pleasure when, in the first year of Our pontificate, an immense choir of clergy of all nations ennobled with Gregorian chant the solemn liturgy which We celebrated in the Vatican Basilica.

It is greatly to be deplored, however, that in certain places these wisest of laws have not been fully observed, and thus the fruit which they were intended to produce has been lost. We are well aware that some have stated repeatedly that they are not bound by these laws which were so solemnly promulgated, and that others at first indeed obeyed them, but have gradually come to countenance a form of music which should be entirely excluded from the house of God. In certain places indeed, especially when secular festivities are being held in honour of the centenaries of illustrious musicians, a pretext is found for performing certain compositions which, however excellent in themselves, ought never to have been given in a church, since they are not in keeping with the holy place and the sacredness of the liturgy.

In order, however, that clergy and people alike may obey more scrupulously the rules and regulations which are to be kept holy and inviolate by the universal Church, We are minded to add a few things here which the experience of the past twentyfive years has taught us. We do this all the more gladly because this year We celebrate not only the twentyfifth anniversary of the restoration of sacred music, already mentioned, but also the memory of that famous monk Guido d'Arezzo who, on coming to Rome in response to a papal command, about nine hundred years ago, introduced that ingenious invention of his whereby the ancient liturgical chants could be more easily published, disseminated and preserved for posterity, to the glory of the Church and the benefit of art. In the shrine of the Lateran where formerly Gregory the Great, after collecting and adding to the monumental musical legacy of the Fathers, had so wisely established his great *Schola* to perpetuate the true interpretation of liturgical chant, the monk Guido made trial of his marvellous invention in the presence of the clergy of Rome and the Sovereign Pontiff. The latter, highly approving the work and promoting it by well-merited praise, brought it about that this innovation gradually spread far and wide, thus giving a great impetus to the art of music in general.

We desire therefore to make some recommendations to the Bishops and Ordinaries who, since they are the custodians of the liturgy, should have special concern for the sacred arts in our churches; and We do this in response to the requests which have reached Us from many musical congresses and especially from the somewhat recent convention held in Rome itself, and from not a few Bishops and very zealous promoters of musical study. To all these We give well-deserved praise; and We ordain that the following recommendations, as set forth below, be carried into effect by the practical ways and means here indicated.

I.

Those who aspire to the priesthood, not only in seminaries but also in religious houses, should be trained from their earliest years in Gregorian chant and sacred music, because in childhood they learn more easily what belongs to melody, modulations and intervals, and any faults of voice can then be more readily eradicated or at least corrected, whereas in later years they become irremediable. Instruction in chant and sacred music should be begun in schools of elementary grade, to be continued in the higher classes and colleges. In this way those who are destined for holy orders, having become gradually initiated into the chant, will be prepared, almost unconsciously and without effort, in the course of their theological studies, for training in that higher discipline which is rightly called the aesthetics of Gregorian melody and musical art, as well as in polyphony and the organ, and whatever else it is proper and fitting for the clergy to know.

II.

In seminaries and other houses of study there should therefore be, for the due training of the clergy, brief but almost daily reading and practice of Gregorian chant and sacred music. If this be carried out in the spirit of the liturgy, it will prove a solace rather than a burden to the minds of the pupils after the study of more exacting subjects. A broader and fuller training of both secular and regular clergy in liturgical music will certainly result in restoring the divine office in choir, which is a most important part of sacred worship, to its ancient dignity and splendour; the *scholae* and *capellae musicorum* (choirs) will likewise be brought back to their old time glory.

III.

Those who superintend and take part in the public services in basilicas, cathedrals, collegiate churches and conventual religious

houses shall make every endeavour to have the choir office duly restored and carried out according to the regulations of the Church; nor does this simply mean as regards what is involved in the precept of reciting the divine office at all times *digne, attente ac devote*, but also whatever pertains to the art of singing. In psalmody attention must be paid to the right tone, with its correct mediant and final cadences, a proper pause at the asterisk, and finally perfect unison of rendering both in the psalms and hymns. If this were carefully observed, with everyone singing the psalms correctly, it would give evidence of the unity of their minds in adoring God, and the alternation of the two parts of the choir would then seem to emulate the eternal praise of the Seraphim who cry one to another " Holy, Holy, Holy ".

IV.

So that no one henceforth may seek easy excuses to consider himself exempt from the duty of obeying the laws of the Church, let all orders of canonical persons and religious communities discuss these matters at regular meetings; and just as formerly there was a *cantor* or director of the choir (*rector chori*), so in future in choirs of canons and religious let some trained person be selected, not only to see that the rules of liturgy and chant are put into practice, but also to correct the faults of individuals or of the whole choir. In this connection it must not be overlooked that according to the ancient and constant discipline of the Church, and in accordance with the capitular constitutions themselves, which are still in force, all who who are bound to the choir office should be duly versed in Gregorian chant. And the chant to be used in all churches of all orders is that which, faithfully restored according to the old manuscripts, has already been published by the Church in the authentic and standard Vatican Edition.

V.

We wish here also to recommend the formation of those *capellae musicorum* or choirs which in course of time have come to be substituted for the ancient *scholae* and established in the basilicas and larger churches especially to execute polyphonic music. Respecting this last point, sacred polyphony ought to be given a place only second to Gregorian chant itself, and on this account We earnestly desire that choirs such as flourished from the fourteenth to the sixteenth century be renewed and revived today, especially in those places where the frequency and scope of divine worship demand a larger number of singers and more skill in the selection of them.

VI.

Scholae puerorum (junior choir schools of boys) should be encouraged not only in the cathedrals and large churches but also in the smaller parish churches. The boys should be trained by the choirmaster so that, according to the old custom of the Church, they may join in singing in the choir with the men, especially when, as in polyphonic music, they are employed for the treble part which used to be called the *cantus*. From among these choir-boys, especially in the sixteenth century, there arose, as we know, very skilled masters of polyphony, among whom the first and foremost was the famous John Peter Aloysius of Preaneste (Palestrina).

VII.

As We have learnt that attempts are being made in different places to revive a kind of music which in no way befits the sacred offices, particularly on account of its immoderate use of instruments, We hereby declare that chant combined with orchestra is by no means considered by the Church as a more perfect form of music or more suited to sacred things. It is proper that the voice itself rather than musical instruments should be heard in the churches; that is the voice of the clergy, singers and congregation. It must not be throught that the Church is opposed to the advance of musical art in preferring the human voice to any instrument : but no instrument, however excellent and perfect, can surpass the human voice in expressing the feelings of the soul, most of all when it is used by the mind to offer prayer and praise to Almighty God.

VIII.

There is one musical instrument, however, which properly and by tradition belongs to the Church, and that is the organ. On account of its grandeur and majesty it has always been considered worthy to mingle with liturgical rites, whether for accompanying the chant, or, when the choir is silent, for eliciting soft harmonies at fitting times. In this matter also, however, it is necessary to avoid that mixture of sacred and profane which through the initiative of organ builders on the one hand, and the fault of certain organists who favour ultra modern music on the other, threatens the purity of the holy purpose for which the church organ is intended. While safeguarding the rules of liturgy, We Ourselves declare that whatever pertains to the organ should always make fresh development. But We cannot refrain from lamenting that, just as formerly, in the case of styles of music rightly prohibited by the

Church, so today again there is a danger lest a profane spirit should invade the house of God through newfangled musical styles which, should they get a real foothold, the Church would be bound to condemn. Let that organ music alone resound in our churches which expresses the majesty of the place and breathes the sanctity of the rites; for in this way both the art of organ builders and that of the musicians who play the organ will be revived and render good service to the sacred liturgy.

IX.

In order that the faithful may take a more active part in divine worship, let that portion of the chant which pertains to the congregation be restored to popular use. It is very necessary that the faithful taking part in sacred ceremonies should not do so as mere outsiders or mute spectators, but as worshippers thoroughly imbued with the beauty of the liturgy — and this even on occasions when processions and great functions are being held with clergy and sodalities present — so that they may sing alternately with the priest and the *scholae*, according to the prescribed rule : in this event we should not find the people making only a murmur or even no response at all to the public prayers of the liturgy, either in Latin or in the vernacular.

X.

The efforts of both secular and regular clergy, under the leadership of their Bishops and Ordinaries, either working directly or through others specially trained for the task, should be devoted to the instruction of their people in liturgical music, since this is so closely connected with Christian doctrine. This will be best accomplished by teaching Gregorian chant in the schools, pious sodalities and other liturgical associations. Moreover the communities of religious, whether men or women, should be eager to bring about this end in the educational institutions which have been entrusted to them. We are confident, moreover, that valuable help in this matter will come from the societies which in some places, under ecclesiastical authority, are striving to restore sacred music and bring it into line with the laws of the Church.

XI.

To accomplish all these things for which We hope there is great need of a large number of skilled teachers. In this connection We assign due praise to certain Schools and Institutes, founded here and there throughout the Catholic world, which are training

competent instructors by carefully imparted knowledge of the subject in question. But it gives Us special pleasure to mention and commend on this occasion the Pontifical Higher School of Sacred Music, founded in the City of Rome in 1910 by Pius X. This school, which Our immediate predecessor Benedict XV promoted and encouraged by his special favour and on which he bestowed new buildings, We also regard with particular favour, seeing that it was bequeathed to Us as a precious inheritance by two Popes; and on this account We desire to commend it to all the Bishops.

We are well aware of the zeal and labour demanded by all which We have here ordained. Yet who does not know how many works of high artistic achievement have been handed down to posterity by our forefathers who were undeterred by difficulties because imbued with the zeal of piety and the spirit of the liturgy? Nor is this to be wondered at; for whatever proceeds from the interior life of the Church transcends even the most perfect works of this world. Let the difficulties of this holy undertaking stir up the spirit of the Bishops of the Church instead of discouraging them, for by harmoniously and constantly obeying Our wish, they will accomplish a work for the Supreme Bishop most worthy of their episcopal office.

These things We proclaim, command and sanction, resolving that this Apostolic Constitution is and shall be firm, valid and efficacious, and that it receive and have its full and complete effect, all things to the contrary notwithstanding. Let none therefore be permitted to infringe this Constitution promulgated by Us or rashly dare to contravene the same.

Given at Rome at Saint Peter's on the fiftieth anniversary of Our priesthood, on the twentieth day of December in the year 1928, the seventh of Our Pontificate.

FR. ANDREAS Card. FRÜHWIRTH
Cancellarius S. R. E.

CAMILLUS Card. LAURENTI
S. R. C. Pro-Praefectus.

JOSEPH WILPERT
Decanus Coll. Protonotar. Apostolicorum.

DOMINICUS SPOLVERINI
Protonotarius Apostolicus.

GLOSSARY INDEX.

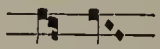
Most of the terms noted below will be found defined or explained in the text on the page to which reference is made.

ACCENT, p. 25. Accent and Ictus p. 74. Accent and Rhythm p. 75. Accent and the Metric Ictus pp. 138-9. Accent and Chords p. 154 *et seq.*

ACCOMPANIMENT, p. 151 *et seq.*

ADDITIONAL, or "Supplementary" note, pp. 53, 58, 59.

AMBITUS, p. 35. Compass, range of notes covered by a melody.

ANCUS, pp. 9, 95. 

APODOSIS, pp. 111, 112, 130. The second part of a complete melodic phrase or period, corresponding to the Protasis. The Apodosis marks the return towards the tonic and rest, after the élan and rise which are characteristic of the Protasis. Together they bring about the unity of the phrase, corresponding to the antecedent and subsequent clauses in a grammatical sentence.

APOSTROPHA, pp. 9, 91. Transcribed in the Vatican Edition as an ordinary punctum, .

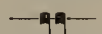
ARSIS. p. 67 *et seq.* Arsis of words, p. 81. The beginning of the rhythm, the period of élan. The arsis demands the thesis which is the ending of the rhythm, the part which rests or tends towards rest. All rhythm from the simplest to the most complex consists essentially of the close relationship of the arsis, whether simple or composite, with the thesis, whether simple or composite.

ATONIC, p. 52. Syllable having no tonic accent.

AUTHENTIC, pp. 33, 35. Authentic or primitive modes (designated by the uneven figures, 1 3 5 7). Plagal or derived modes are designated by the even figures 2 4 6 8.

BAR, p. 4. In ordinary music the bar-lines mark off the time-bars or measures, but in plainsong there are no regular measures, these being replaced by the ictuses which mark the first beats of the binary or ternary groupings. The bar-lines in plainsong correspond to the melodic divisions: a whole bar for the period, the half-bar and the quarter-bar to distinguish the members and sections respectively. (See note p. 67).

BEAT, Indivisibility of the simple beat p. 76. In plainsong the indivisible melodic unit is the simple beat or pulsation. The simple beats are grouped together as in figured music to form compound beats which may be either binary or ternary i. e. one compound beat corresponding to each ictus, p. 68.

BIVIRGA, p. 93. 

BLESSINGS, at Matins, p. 145.

CADENCE, p. 51 *et seq.*, 57 *et seq.* Psalm-cadences abbreviated on account of the text, p. 62. A general term for any inflexion or turning point of a phrase, member or section. Cadences may be final or provisional : they coincide with the pauses. Rhythmically they are classed as masculine and feminine cadences.

CANTILENA, p. 116. (Latin *cantus* = a son gand *lenis* = sweet). A sweet soft melody.

CANTORIA, Singing gallery or choir, p. 183.

CEPHALICUS, pp. 9, 94.

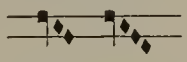
CHAPTER, Little Chapter in the Office or capitulum, p. 145.

CHIRONOMY, p. 108 *et seq.* Method of conducting the chant by gestures of the hand.

CHORDS, (Place of), pp. 153-4, 158-9. Chords and accent, p. 154.

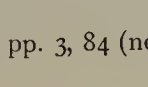
CHROMATIC, pp. 5, 39. applied to the scale in modern music. See DIATONIC.

CLEF, p. 2. Sign to mark relative pitch of melody : *do* clef, *fa* clef. See PITCH.

CLIMACUS, p. 9. 

CLIMAX, pp. 111, 130.

CLIVIS, p. 8.

COMMA,  pp. 3, 84 (note). Often called the *virgula.*

COMPOSITE, rhythm, p. 69 *et seq.*

COMPOUND, beat, p. 68.

CONSONANTS, pp. 22-25.

DACTYL, p. 52. When employed in Gregorian music a dactyl (proparoxyton) means one strong syllable and two weak ones, and a spondee (paroxyton) one strong syllable and one weak one. These expressions have nothing to do with quantity in the classic sense, because in church Latin quantity is superseded by accent and all the syllables are nearly equal in length.

DEUTERUS, see PROTUS.

DIAPASON, see PITCH.

DIATONIC, pp. 1, 4, 5, 30. Name given to music or scale which is composed to notes proper to the key-signature in which they occur, e. g. the white notes only in the key of *do* major. The scale called diatonic is the one which goes by tones and semitones normally occurring on the stave from line to space or from space to line, the name of the note being changed with each degree. Opposed to *chromatic* which means the scale proceeding entirely by semitones and requiring the employment of accidentals.

DIRECTUM, *(Tonus in)* p. 62.

DISTROPHA, p. 91 *et seq.* transcribed in the Vatican Edition as two punctums

DOMINANT, pp. 32-35, 37-39, 51, 58.

DYNAMY, pp. 79-80, 111-113, 117. The element of force in music. Variations of intensity, crescendo and decrescendo, are closely bound up with rhythm; they adorn and enliven without actually modifying it.

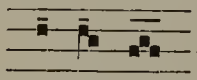
ECHO, p. 123.

ELAN, see ARSIS.

ELEMENTARY, Rhythm p. 67.

ELISION, of hypermetric syllables : see HYPERMETRIC.

EPIPHONUS, p. 88.

EPISEMA, horizontal, p. 2. A sign of prolongation which may occur either on an isolated note or on one note of a group, or on a whole group  ; vertical, pp. 102-3, most often placed under the note which it affects; more rarely written above it. Marks the place of the rhythmical ictus . Every vertical episema means an ictus, but not all the ictuses are marked with the vertical episema. The vertical episema being the graphic sign of the ictus, it is often incorrectly called an ictus, as if the sign and the object designated were one and the same thing.

EPISTLE, tone for p. 146.

EXPRESSION, pp. 123-4, and note on p. 137.

FEMININE, see POSTICTIC.

FLAT, pp. 4-5.

FLEX, in psalms, pp. 46, 57 and in tones for the lessons and prophecies, pp. 142-5.

FREE, Rhythm and fixed rhythm, p. 77.

GOSPEL, tone for p. 146 *et seq.*

GUIDE, p. 3. A sign marking relative pitch of the next note of the following line or phrase : sometimes called the help note.

HALF BAR, see BAR.

HEBREW, how to accentuate Hebrew words, p. 55.

HYMNS, pp. 138-141.

HYPERMETRIC, syllables in the hymns, p. 141.

ICTUS, pp. 67 *et seq.*, 73 *et seq.*, 95 *et seq.* Ictus and accent, pp. 8, 105 *et seq.* Metric Ictus, pp. 138-141. Rhythmical support, "touch," footfall, stepping stone, alighting-place.

ICTIC, or masculine thesis, pp. 72, 129-30.

IMPULSION, or propulsion, p. 69. Spring or uprush on the first note of an arsic group, whether binary or ternary.

SECTION, see PHRASE.

INTERVAL, p. 5. Distance or difference of pitch between any two sounds in the scale.

ISOCHRONOUS, p. 77. Epithet applied to music in fixed time in which the first beat recurs at regular intervals.

JUBILUS, pp. 121, 145, 190, 195. A series of notes constituting a melodic development freed from words, or in which the words are seemingly forgotten. A "jubilation" of the soul "those repetitions of notes on the same syllable, the same word, which the Church invented to paint the excess of that interior joy or sorrow which words cannot render." (Huysmans) cp. the Jubilus of the Alleluias, the Versicles, the Ambrosian Gloria, etc.

LEADING NOTE, p. 36. (called in French *la sensible.*) A semitone below the note which is understood as the tonic. Characteristic of modern major tonality, but generally avoided in Gregorian chant.

LEGATO STYLE, pp. 11, 12, 115-117. Smooth, flowing, running on, as opposed to hammering out or jerkiness.

LESSONS, (Tones for), pp. 142-5.

LIQUESCENT, p. 9. The Epiphonus, Cephalicus and Ancus are the liquescents of the podatus, clivis and climacus respectively, (see these neums). Where the liquescent notes encounter certain juxtapositions of consonants (om*m*is, sa*nc*tus), or in the case of some of the dipthongs (*au*tem, e*ju*s, allel*ui*a), their correct pronunciation causes the note preceding the next syllable to lose in intensity though not in length.

MASCULINE, see POSTICTIC.

MEASURE, (or time-bar). As opposed to rhythm, p. 77-8 : as indicated by time-bars, see BAR.

MEDIANT, Part of a psalm-verse, p. 46. Broken, p. 54. Solemn, p. 61. Too short for the melodic formula, p. 62.

MELISMATIC, Gk. Μέλισμα = chant. Applied to passages of ornate character in which the melody as it were overflows the text.

MELODIC PATTERNS, To mark the ictuses, p. 99 : to mark by chironomy pp. 121-2.

MELOPEIA, Gk. μέλος chant, ποιεῖν to do. In the classical sense a declamation. Sometimes used of Gregorian melodies.

MEMBER, p. 26, see PHRASE.

METRIC, ictus, pp. 138-41.

METRUM, Sign of the half-cadence colon, in lessons and prophecies, Epistle and Gospel pp. 140-150.

MIXED, modes, p. 36.

MODES, p. 30 *et seq.*

MODULATION, p. 37. A change of tonic : in Gregorian music a change of modal tonic.

MORA VOCIS, pp. 91, 114-116.

MOVEMENT, in a general sense, p. 65. Equivalent to one rhythmic movement, p. 80.

NEUM, pp. 8, 81 *et seq.* 102. Group of notes forming a single figure or musical word. See TIME GROUP and RHYTHMIC GROUP.

ORISCUS, pp. 94, 103. ♦ Transcribed in the Vatican Editions as an ordinary punctum ▪; always occurs at the end of a group, clivis, torculus, etc.

PAROXYTON, or spondee, see DACTYL.

PAUSES, pp. 90, 103-4, 114 *et seq.*

PERCUSSION, or repercussion, pp. 92, 93. Method of rendering the strophicus.

PEREGRINUS, name of a special psalm-tone, p. 60.

PES, see PODATUS.

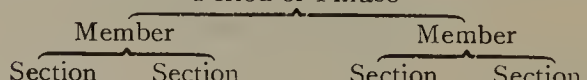
PHRASE, pp. 26, 27, 108-116. Many different terms have been used to define the musical phrase and its subdivisions. Mrs Ward translates the French or Italian words quite literally, thus :

Italian	*French*	*English*
Frase	Phrase	Phrase
Membro	Membre	Member
Inciso	Incise	Incise

while the Stanbrook Grammar of Plainsong employs the terms : Period, section, phrase, and bar. Without wishing to complicate matters for the student by providing him with yet another terminology, we may safely adopt the following :

Period, *Sentence* or *Phrase.* The word phrase in English grammar signifies something unfinished and calls for something else to balance and complete it. It is therefore clearly not at all the same thing as either *period* or *sentence.* In music, however, and especially in Gregorian Chant, we may perhaps be allowed to use the term in a looser sense. Grove's *Dictionary of Music*, under the heading of *Phrasing* says : "The phrases are analogous to the sentences of a literary composition". In this book the term phrase has been used mainly in order to keep the analogy with the continental terms noted above.

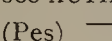
Member (or Clause) for the subdivision of the period.
Section (or the Latin *incisum*) for the smallest subdivision.



PHRASING, pp. 26, 108 *et seq.*

PITCH, (Diapason). The actual and precise height of a note in the scale. In Gregorian music the clefs only indicate relative, not actual pitch. See pp. 62-64.

PLAGAL, see AUTHENTIC.

PODATUS, (Pes)  The lower note of this neum is always sung first.

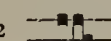
PORRECTUS, The oblique line of this neum indicates two notes situated one at either extremity and united in the ancient manuscripts by what may be called a scribe's licence, drawing the pen quickly from one to the other.

The above example should read

POSTICTIC, (Post-ictic), pp. 72, 129, 130. Used of the thesis, a melodic grouping which extends beyond the ictus and finishes outside it. Often called the *feminine* thesis because it ends on a rhythmically weak beat. The masculine thesis on the other hand ends on the ictus itself and is called *masculine* because it terminates on the rhythmically strong beat.

PRAYERS, (Tones for) pp. 148-150.

PREPARATORY, arsic or thetic movement, pp. 74, 119-20.

PRESSUS, pp. 94, 102  or with two adjacent neums

The ictus in this case is always put on the beginning of the long note.

PRONUNCIATION, of Latin, p. 19 *et seq.*

PROPAROXYTON, see DACTYL.

PROPHECIES, (Tones for), pp. 142-3.

PROTASIS, pp. 111-12, 130. see APODOSIS.

PROTUS, Old name for the modes on the tonic *re*, pp. 32-3.
Deuterus was used for those on the tonic *mi*.
Tritus » » » *fa*.
Tetrardus » » » *sol*.

PSALMODY, p. 46.

PUNCTUM, Quadratum (square) ■
Inclinatum (diamond-shaped) ♦
Both have the same value, the different way of writing them simply arises from a difference in the manuscripts, the diamond or lozenge shape resulting from the turn of the pen in a descending melodic movement. This term is also used for the final cadences in lessons, prophecies, etc., p. 143 *et seq.*

QUARTER BAR, pp. 4, 90, see BAR.

QUILISMA, p. 99, ✱ The note or the group of notes immediately preceding this jagged one must be prolonged :

READING, p. 19 *et seq.*

RECITING NOTE, see TENOR.

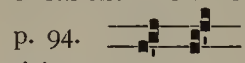
RECTO TONO, pp. 56, 143, 146, 149. On the same note, same pitch, without melodic inflexion.

REPERCUSSION, pp. 92-3. See PERCUSSION.

RHYTHMIC GROUPS, pp. 86-90. Neums so arranged as to make a perfect small rhythm in themselves.

RHYTHMIC WORDS, pp. 83-4. Words so treated by the melody as to form a perfect little rhythm.

RITARDANDO, or rallentando : slowing down or becoming slower, p. 91.

SALICUS, p. 94.  The vertical episema, under the last rising note but one, indicates that there is an ictus on this note and a prolongation similar to that on the note preceding the quilisma.

SCALE, pp. 4, 5. A series of notes covering an octave, i. e. all the notes occurring between two of the same name.

SCANDICUS, This neum may have more than three notes, with an ictus always on the first of the group.

SEMI-VOCAL, see LIQUESCENT, for which this is another name.

SOL-FA, p. 14. To sing the names of the notes instead of singing the vowel sounds or words.

SOLFEGGIO, Singing exercises in which the notes are called by their names, *do*, *re*, *mi*, etc.

SPONDEE, see DACTYL.

STAVE, p. 2. The arrangement of lines and spaces on which the notes are written.

STROPHICUS, p. 91 *et seq.* Generic term for the Apostropha, Distropha and Tristropha.

SYNCOPATION, pp. 78-9. An impression of rhythmical shock produced by placing the strongest rhythmical stress of a melodic formula on a beat differing from the first in the time-bar.

TEMPO, Time, pp. 114-5. Movement, rate of speed or pace of a piece.

TENOR, pp. 46, 56, 63.

TERMINATION, of the Psalm-verses, pp. 46, 59. Short, p. 62.

TETRARDUS, see PROTUS.

THESIS, Masculine and feminine, p. 71. See POSTICTIC, p. 82. Thesis of words, pp. 81-2. See ARSIS.

TIME BARS, pp. 77-8.

TIME-GROUPS, pp. 85-6. Groups of neums so disposed as to occupy the place of one or more compound beats in the rhythm, without however forming a complete rhythm in themselves.

TIME WORDS, pp. 84-5. Words so arranged as to occupy the place of one or more compound beats in the rhythm, without forming a complete rhythm.

TONE, pp. 15 *et seq.*, 39, 51, 55, 141. A term having several different meanings, clear from the context however : tone in opposition to semitone : tone = pitch : tone = chant, air, mode, the Gregorian tones.

TONIC, p. 32. The fundamental ground tone of the scale. The relative position of the degrees of the scale with regard to the tonic characterises the modes.

TORCULUS,

TRANSPOSED MODES, pp. 6-7.

TRISTROPHA, p. 91 *et seq.* Written as a punctum in the Vatican Edition.

TRITUS, see PROTUS.

TRITONE, p. 16. An augmented fourth.

VERSICLES, p. 145.

VIBRATO, p. 93. Not a tremolo or shake. Alternative method of handling a percussion on a long note : by a variation of intensity it gives the impression that the note is in movement.

VIRGA, culminating virga, p. 103 is regarded in the rhythmical grouping as the beginning of a new group and bears the ictus.

VOICE PRODUCTION, pp. 6, 10-11.

VOWELS, pp. 19-22.

WORDS, pp. 81-85 : see RHYTHMIC WORDS, TIME WORDS.

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